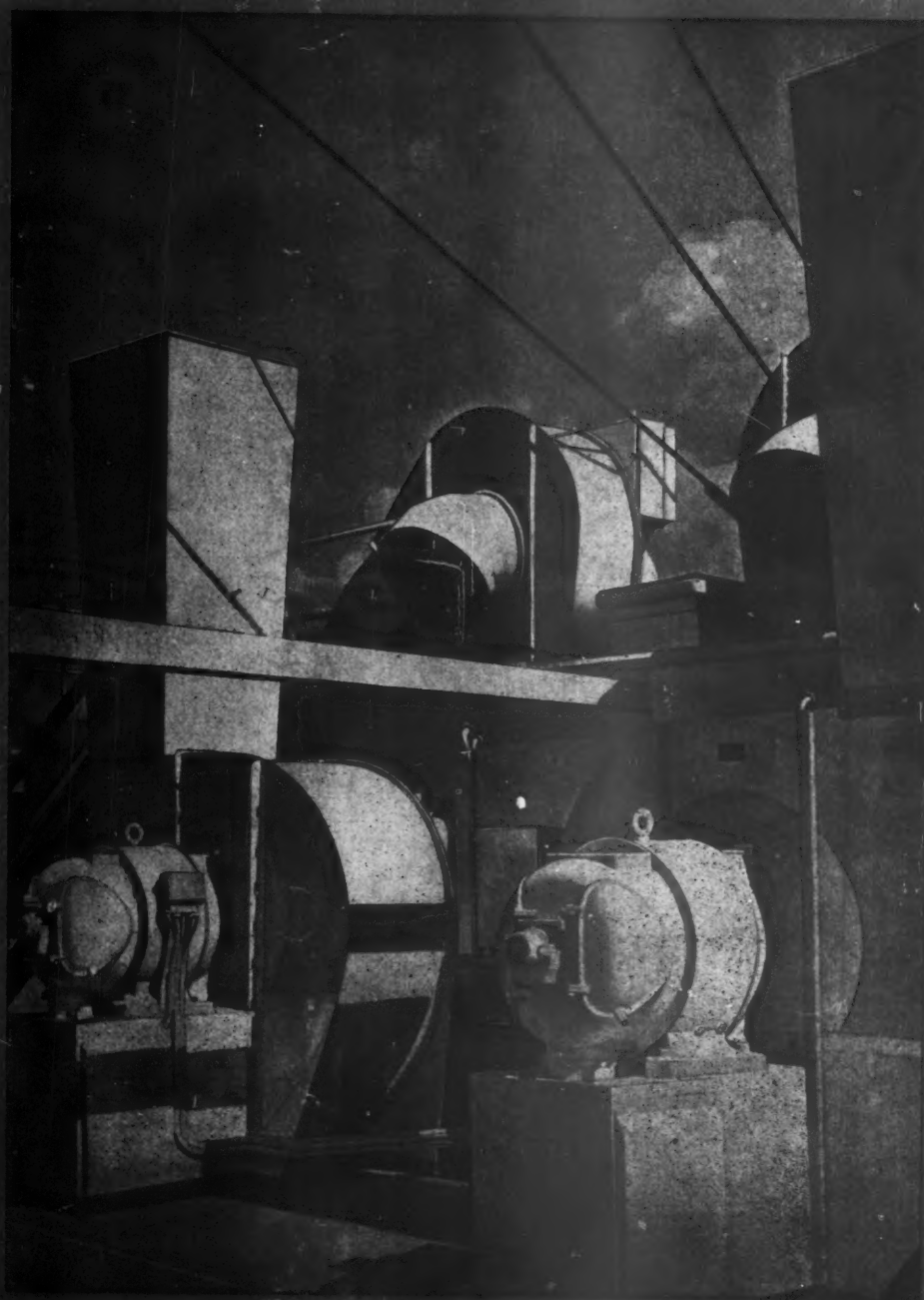


15<sup>TH</sup> OCTOBER  
1939  
25 CENTS



# ART DIGEST

THE NEWS AND OPINION OF THE ART WORLD



*Upper Docks*  
*Charles Sheeler*  
On View at the Modern  
Museum. See Page 5.

# GIST OF ART BY JOHN SLOAN

"One of the truly significant art books of the past decade. It is a valuable, penetrating inspection of the very foundations of America's new, vital art movement . . . Posterity might well regard it as we regard Delacroix's *Journal*."

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"Sloan's technical suggestions are vital for all kinds of artists; and his racy talk, in 'Gist of Art' has much of the authority and intensity of his paintings and etchings . . . Of all the painter-discoverers of the American scene, he is the closest perhaps to the novelists and poets."

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—HARRY HANSEN,  
N. Y. World-Telegram

"'Gist of Art' is shrewd, tart, and aphoristic. It is full of salt and sense. It is at once a memoir of life and art in America, a textbook on painting, and a one-man show."

—CHARLES POORE,  
New York Times

Published Oct. 17

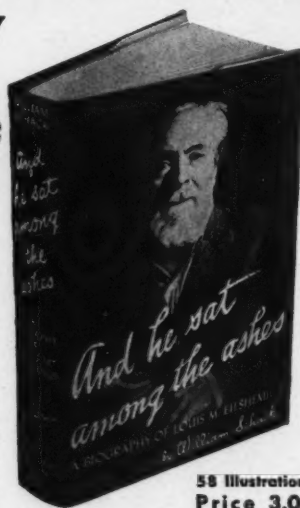
## AND HE SAT AMONG THE ASHES

A BIOGRAPHY OF  
LOUIS M. EILSHEMIUS  
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### ADVANCE COMMENT

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# PEYTON BOSWELL

## Comments:

*This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### Sanity Through Art

CORDELL HULL, who as Secretary of State has advocated inter-racial harmony through trade and travel, last week summoned to a Washington conference several United States art leaders. The conference met to discuss means of "improving cultural relations with South America," to cement through art the natural bonds that link the Americas. Basically the plan boils down to the showing of South American art in the United States and exhibitions of our art in South American capital cities, also the exchange of artists and teachers. (A report of the conference appears on page 15 of this issue.)

This is a move that should have the hearty support of all art-loving Americans. Since lead from the soldier's gun has failed to insure "peace in our time," why not try lead from the artist's tube?

"Not sanity in art," Herb Caen of the San Francisco *Chronicle* quotes one artist as dubbing the plan, "but—sanity through art."

Because it is in line with Mr. Hull's plan, I would like to repeat my suggestion relative to the 1940 Carnegie International. Homer Saint-Gaudens, director of fine art at Carnegie Institute, has said that this year's International will be the last until peace returns to Europe. Instead of interrupting this valuable exchange of creative efforts, wouldn't it be better at this time to "carry on" with the international aspect restricted to the nations on the Western Hemisphere? The 21 South American republics might contribute much of value to such a cultural exchange. Let us not forget Mexico's contribution to the rebirth of mural painting north of the Rio Grande.

A Carnegie International of the Americas would serve a two-fold purpose: bring the peoples of the New World into closer unity, and demonstrate to the Old World that whole continents can live together in friendship and respect. "Sanity Through Art" might be an excellent slogan. It would please the doughty Scot, whose ideal of international peace gave birth to the Carnegie shows.

### War

WAR IN EUROPE, whether it is destined to be an all-destroying conflict of attrition or the "phony" that Senator Borah has labelled it, is upon us and must have a profound effect on art in America.

Undoubtedly, the most dramatic result of Europe's disaster—brought on by the combined machinations of a mad Austrian artist and a shrewd Oriental despot who calls small nations into his web in the Kremlin—will be a spectacular rise in appreciation of our native artists. War or no war, this was destined to be American art's year, because our artists have come of age nationally, thrown off the yoke of European subservience and can now demand the support of their people. But the war, restricting importations from Europe, has given this recognition top billing. The rush to the band wagon is assuming flood tide. This current rise of native art is no hasty phenomenon; it is the result of slow development and natural causes. That creative work cannot

issue from an armed camp was demonstrated by the sorry showing of the younger Europeans at the Golden Gate Exposition.

Above all, Americans must remain tolerant toward world art, whether it comes from the democracies of France and England or the dictatorships of Germany and Russia. Culture is universal; it comes not from one country but from all countries. Homer Saint-Gaudens is to be congratulated on his threat to send burly guards against anyone demonstrating against the German paintings at the Carnegie International.

News from Europe must be carefully examined and 90 per cent discarded. Although it is impossible to legislate neutrality of our minds, let us remember that no American has a voice in the chancelleries of Europe. Let us continue our labors for American art and say as little as possible about the war. If World War Jr. takes the destructive course that military experts predict, then America's first duty to mankind may well be to act as cultural custodian of the world—to preserve things of the spirit until the day when the old nations can once again enjoy them.

Says John F. Lewis, Jr., president of the Philadelphia Art Alliance: "Win, lose or draw for the democracies, civilization will suffer, and terribly. Our civilization is not African nor Asian nor Amerindian, but European, and Europe is destroying itself. A madman has risen to dizzying power and then attacked. Whether or not he wreaks his diseased will on the world, it is certain that incalculable values will be destroyed. If art and literature and the spirit of free scientific inquiry are to survive this diseased era, it is our responsibility. All the arts, as we have inherited them and now use them for the enrichment of the human spirit, are of European development, and it will be long before the afflicted continent can give guidance again. Said Voltaire, 'Cultivate your own garden.' What better could we do, what lies nearer our hands, than personally to see to it that when the storm of steel has blown away, some gardens somewhere are still blooming."

### When Is Art Art?

THE INHERENT FALLACY of the prize system was highlighted this year at the Missouri State Fair, when a Negro housewife, Mrs. Percy Lewis, won the first prize in painting with a conglomerated view of *Farm Life*, as seen from atop a nearby windmill by a bird with cataracts. Flaunting its blue ribbon (and \$35) before the canvases of 100 carefully trained artists was this sincerely-scrambled mixture of farm fowl, animals and humans, all crudely delineated on muslin, sans perspective, in oil paint and glittering aluminum shellac.

"It is the finest example of primitive art I have ever seen," commented Austin Faricy, teacher of aesthetics at Stephens College for Women, who judged the contest.

After studying carefully a reproduction in the *Kansas City Star* (not the original muslin), I fear that the chief casualty in this comedy of snobbery is the good Missouri housewife. Aesthetes, bored with it all, have a tendency to sport their superiority by championing unschooled artists. How can Mrs. Lewis be expected to return contentedly to her happy kitchen chores to await a summons from the Modern Museum after such a victory over formal art training?

"The finest primitive I have ever seen," says the juror. "Who asked him to judge primitives," answer the snubbed artists. "Why should I invest my dollars in art when the artists don't know what it is all about?" asks the layman. "Attendance has boomed in the art section," chortle the fair directors. "Since we are not 'primitives' we will not compete next year," retort the artists.

There have been true primitives in the past—a Joseph Pickett is now valued in the thousands and John Kanes are avidly sought. But, as a rule, only children and highly trained artists can paint a picture so badly that it is good.



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## THE READERS COMMENT

### Power of the Budget

Sir: Oh, great is the power of the budget—in some hands. In a recent magazine section of a widely circulated metropolitan Sunday paper there appeared an article upon furnishing a living-room on the budget plan, the total allowed being \$590. Among the itemized allotments were: rug, \$125; chair, \$60; sofa, \$150; curtains and draperies, \$50. However, the gem of advice came to light under the heading "Accessories—\$15." Says the author in explanation of this item, "Accessories such as lamps, smoking sets and pictures give the final accent notes in a room and should not be neglected in the room budget."

Setting aside the lowly place assigned to pictures in the decoration of a room by classing them with smoking sets, one may ask what grade of pictures can be obtained with the coppers left over after purchasing an unspecified number of lamps ahead of pictures as "accent notes." It looks as though the buyer's only recourse would be to go shopping at the "5 and 10." But then comes the question, what about the matter of taste involved in hanging the cheapest sort of commercial print or reproduction in the same room with a \$150 sofa or \$60 chair?

In this day, good salesmanship is needed to sell goods of all kinds, and this means primarily the creation or stimulation of desire for ownership. Evidently, the public should be educated to the point where works of art will be thought of as purchasable commodities, that in a well furnished room rank at least in importance with sofas as decorative accents, rather than with smoking sets.

—WILLIAM STEEPLE DAVIS, *Orient, N. Y.*

### Speaking of Nudes

Sir: Here is a question which has puzzled me for years, and I can no longer keep it bottled up. When you artists paint the nude, as you have been doing almost since the world began, why, oh why, do you not paint them in pleasant proportion, and let them at least look a little bit comfortable?

In a Spring issue of the DIGEST there appeared a nice plump naiad sleeping on the bank of a stream, with gauzy draperies floating over her, but her plumpness stopped at the knees. Her lower legs were positively skinny. Then there is *Persephone*, plastered against the tree. It is a marvel that she could hold that position long enough to raise her arms above her head, let alone long enough for a man to leave his wagon some distance away and sneak up to take a peek.

In the Oct. 1 DIGEST, I find *Hilda* on the edge of a sofa that is far too short for her. Think what a fall she'd have if her elbow should slip. I always thought that art was the expression of beauty in proportion, line and color, but I must admit that now I am meeting "modern art" frequently in disagreeable doses which seems based upon some different idea.

—DELLA H. BIDDLE, *Burlington, N. J.*

### Sanity in Art

Sir: I am backing you in your article "Within Golden Gate" in THE ART DIGEST of September 1. Yes, Sanity in Art, not the Sanity of the old and new academies, but the Sanity of Giotto, Greco, Rembrandt, Cézanne, Bach, Beethoven, Debussy, etc.

—XAVIER MARTINEZ, *Piedmont, Cal.*

Frank F. Caspers; Business Manager, Joseph Luyber; Circulation Manager, Esther Jethro.

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The Art Digest



# The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XIV

New York, N. Y., 15th October, 1939

No. 2

## Toward Tomorrow

ONE OF THE HABITS brought to New York by the World's Fair, which purported to present the "World of Tomorrow," was that of designating art shows by such appellations as "Art of Today," or of "Yesterday," or of "Tomorrow." This habit, triple strength, has settled like a cloak over the Neumann-Willard Gallery, which is calling its current show: "Art of Yesterday, Today and Tomorrow." The title serves to furnish the unifying theme that ties together exhibits of such divergent character as early Renaissance primitive panels and non-objective paintings. Implication is that art's future lies in desertion of nature, toward the realm of aesthetics.

Harking back to "Yesterday" are such exhibits as *St. Mark* by an unknown Austrian master of the late 15th century, *Madonna and Child* by Master Guglielmo, and *Contemplation* by Franz Bijlert. Also in this group are two primitive santos from New Mexico. Georges Rouault opens "Today's" section with *Man With Derby*, a somber-colored pigmented explosion. Chagall's *Flowers in a Dream* and canvases by Max Beckmann, Max Weber and Benjamin Kopman bring to an arbitrary twilight the "Today" division.

Dawn on the "Tomorrow" group breaks with four stenographic designs by Paul Klee. Time advances with a Lyonel Feininger *Landscape*, precisely executed and coldly calculated. Two Wassily Kandinsky examples come next and lead to Orozco's *The "EF"*, which is an abstract impression, vividly set down, built around elements that are somewhat representational and thus take the canvas out of the non-objective class.

One of the exhibits, a 17th century Dutch *trompe d'oeil*, *The Torn Print*, is painted with an uncanny realism that has a measure of universality about it. Specimens of the same type of technique have appeared in yesterday's and today's art, and will certainly appear in the art of tomorrow.

## Women of the World

New York's Riverside Museum, which acted as an international art sponsor in presenting the Pan-American show which ended Sept. 17, will continue in the same rôle during its next exhibition. Beginning Oct. 17, an exhibition of oils, sculpture, watercolors and prints by women artists from France, Italy, Norway, Hungary, Holland, Switzerland, Czechoslovakia, Poland, Greece, and Australia will occupy the museum's walls.

The show, which is under the sponsorship of the National Council of Women of the U. S., was endorsed by the International Council of Women at its convention in Edinburgh in 1938. It will be under the direct charge of Mrs. Louis L. Horch, the Council's fine arts chairman. National Council committees in the participating countries selected the exhibits, striving to achieve a balance between modern and academic work. Though extensive, the show, were it not for current European blood-letting, would have been much wider in scope. It will remain the Riverside Museum's feature presentation through Jan. 15.

15th October, 1939



Bucks County Barn: CHARLES SHEELER (Oil on Gesso, 1932)  
Gift of Mrs. John D. Rockefeller, Jr., to the Modern Museum

## Modern Museum Enshrines Charles Sheeler

THE MUCH COVETED BENEDICTION of a one-man show at the Museum of Modern Art is being extended throughout this month to Charles Sheeler, the fifth living American to be thus honored.

Embracing work with both brush and camera from 1910 onwards, the retrospective exhibition traces Sheeler's development from a young radical artist imbued with French modernism to his present maturity at the age of 56, today distinguished by an unusual clarity of vision, sensitivity to structure, and meticulous technique.

One of the museum's valuable catalogues has been issued for the show and besides containing documentation and illustrations of the oils, drawings, watercolors, photographs and industrial design items, it features an appreciation of Sheeler by the modern poet, William Carlos Williams, and a note on his own career by Sheeler.

Williams calls the exhibition an important moment for contemporary art. "I think Sheeler is particularly valuable," he writes, "because of the bewildering directness of his vision, without blur, through the fantastic overlay with which our lives are so vastly concerned."

Sheeler began his artistic training under a system which, rather than attempting to eliminate the "blur" in life, elevated it to an artistic virtue. After preliminary classes at the School of Industrial Art in Philadelphia, where he was born, Sheeler joined the classes of William M. Chase at the Pennsylvania Academy, and during the years 1904-5 traveled to Europe under Chase's tutelage, there to do honor to such masters of the flicking touch as Frans Hals and Velasquez.

The present show picks up at the point

where Sheeler had begun in earnest to "unlearn" Chase. A series of small landscapes and still lifes done between 1910 and 1915 are each raw in color and clumsy in form, but they have inherent in them some qualities that later blossom forth. There is an interest in planes and gradations of light and tone which leads effortlessly into the artist's next period: the realm of the abstract.

Sheeler's abstract period is illustrated by two paintings, *Lhasa*, done in 1916, and *Flower Forms* of 1919. The artist had exhibited his works at the Armory Show of 1913, had felt the full impact of that exhibition's significance, and had determined to investigate what was then confusedly and generically called cubism.

Both canvases, *Lhasa* and *Flower Forms*, are derived from nature. Throughout his abstract venture Sheeler says that he had "the growing belief that pictures realistically conceived might have an underlying abstract structure."

With the discovery of a web of abstract structure beneath realism, Sheeler swung into his present direction of meticulous painting of visual reality.

During these years and before, Sheeler had settled in Philadelphia and was spending most of his weekends in nearby Bucks County. He had taken up photography "as a means of livelihood," but as he continued making camera studies a Sheeler photograph became an important event in the photographic world. On weekends easel and canvas would be taken to the country and set up before one of the Bucks County red barns. These huge uncompromising structures fascinated the artist and challenged his theory of underlying abstract structure.

According to Sheeler himself, his next turn-

ing point occurred with the painting of the well known *Upper Deck* in 1929. In previous canvases, such as *Spring Interior* the artist had woven his structure more loosely—"the planning proceeded as the picture developed"—while with *Upper Deck* he discovered that the entire conception of the picture must be complete in his mind before its execution. Sheeler does not mention whether his experiments in photography influenced this new step.

Certain subjects lend themselves particularly well to Sheeler's method. The clean, chaste lines of a Dutch or Shaker interior; the geometry of an industrial scene, notably the Ford River Rouge plant; the play of steel girders; the vortex pattern of an old stairwell; angle views of modern interiors; forms in silhouette—they all become grist for the Sheeler mill because of their defined patterns, clean lines and visual significance. For Sheeler, says Williams, "it is in the shape of the thing that the essence lies."

In addition to 44 oils, including the familiar *Yachting* picture, the River Rouge paintings, Bucks County works, and some Williamsburg interiors, the show contains a number of carefully done drawings, preliminary watercolor studies, and selections from the gamut of the artist's camera work, of which outstanding is his Chartres series.

The Sheeler exhibition provided New York critics with a main topic—and in one case a target—for discussion. The artist's workmanship, his immaculate technique was admired and praised generally; his purpose and meaning questioned.

Sheeler's is an "aesthetic order of breathless serenity," noted Jerome Klein of the *Post*, and his art "always bears the honorable mark of infinitely scrupulous effort." But the matter in it "has still not been fully brought to life. Perhaps the fault lies in the immaculate conception." In Sheeler's technique, writes Klein, "there are sharp limitations."

Least impressed was Emily Genauer of the *World-Telegram*. She felt that were Sheeler forced to go on the Federal Art Project he would find himself assigned to the Index of American Design, "along with other very able and meticulous technicians not quite imaginative enough to warrant being given a place on the easel project."

Sheeler is not even "austere" in Miss Genauer's opinion. "He's just prophylactic, painting septic, bloodless pictures devoid of all signs of the intensity, the explosiveness, the dreams, the passions, the fears and the aspirations of life and the living."

Other critics were more praiseful. Sheeler's principle of underlying abstract structure leads sometimes, according to Edward Alden Jewell of the *Times*, "to stirring results." The paintings *Upper Deck*, *Cactus*, *View of New York* and a few others are cited in support. To Jewell, however, there is a negative aspect in much of Sheeler's work and the key to understanding it lies in the highly praised photographic section. "If in the fullness of their particular statement, these photographs express more powerfully, and more profoundly what the artist wants to say, then why attempt to approximate such statement with brush or pencil." The critic then names specific canvases which resemble "tinted photographs." For those works the camera cannot duplicate he has full praise for a "beautifully fused delicacy and strength."

Two other critics, Melville Upton of the *Sun* and Royal Cortissoz of the *Herald-Tribune*, fascinated alike by the accomplished workmanship and clarity of vision of the artist, were content to enjoy the paintings for such. Sheeler's "skill alone would make this exhibition" wrote Cortissoz.



*Carriers of Sand: FRANS MASEREEL*

## Masereel, Brooding Fleming, in Review

FRANS MASEREEL, Belgian painter and printmaker who is already well established as a European contemporary, is making his American debut this month at the Perls Galleries, New York, with a ten-year retrospective exhibition on view until Nov. 4.

A brooder, like his countryman, Vlaminck, and many other Flemings before him, Masereel dwells often upon the overcast northern skies, the moist countryside and threatening storm. Unlike Vlaminck, Masereel broods, too, about the working man, the toilers of the sea and soil, and he envelopes his compassion sometimes in a salty clarity, other times in rising fumes of color.

"While Masereel's mission in paint is aesthetic rather than sociological," writes Frank Crowninshield in a catalogue appreciation, "his pictured characters are still the poor, and still the workers of the world. His figures, too, are still instinct with power; ready, with an almost swelling energy, to perform their various labors."

These pictures of workers, which comprise one of the main phases of Masereel's art, are built up in heavy rhythms, dark and graphic

in outline. A man resting prone on a sand dune, a woman lost in reverie as she gazes toward the sea, a group bending under the weight of a weary task—these are the people that awake a haunting compassion in Masereel.

In his smaller landscapes such as *L'Etang*, the artist is alone with his thoughts; in *Ville la Nuit*, smoldering with the reds of Jerome Bosch, he contemplates the city and its dark soul; in *Les Pauvres* the artist watches unobserved the huddled movements of unfortunates. His woodcuts range from a livid study in barbarism in *Jazz*, to the quietude of a *Reverie*.

Since the age of twenty Masereel has lived and painted in Paris, whence he journeyed thirty years ago from his native Ghent. The medium of wood engraving diverted his attention from oils shortly after the war, and his published portfolios and books found immediate acceptance throughout European countries. Romain Rolland, Emile Verhaeren, Henri Barbusse and Maurice Maeterlinck are a few who became admiring friends and collaborators.

## England Laurels Gallatin

The Royal Society for the Encouragement of Arts, Manufacturers and Commerce, usually referred to simply as the "Royal Society of Arts," has recently elected to fellowship E. A. Gallatin, founder and director of the Museum of Living Art at New York University.

The Society is English, aged, and honored. Founded almost 200 years ago by such colorful figures as James Boswell, Samuel Johnson, Sir Joshua Reynolds and Oliver Goldsmith, it has sponsored numerous enterprises, among them the cruise of Captain Bligh's good ship *Bounty*. The failure of the *Bounty's* search for bread fruit trees was not entirely futile, however, for its famous mutiny provided a pregnant vehicle for the histrionic talents of Clark Gable and Charles Laughton, and for the literary gifts of Nordoff and Hall.

The new fellow of the Society is a prominent painter and writer. The Museum of Living Art, which he founded twelve years ago, contains one of the most notable collections

of modern paintings in America. Gallatin is the great grandson of Albert Gallatin, who was secretary of the treasury under Thomas Jefferson and James Madison, and one of the founders of New York University.

## Catholic Convention

Plans for a Catholic Art Center will be included on the agenda at the Third Annual Convention of the Catholic College Art Association, meeting Oct. 21 at the College of St. Catherine, in St. Paul.

A full and varied program of activities includes addresses by Adé de Bethune, staff artist of the *Catholic Worker*, Rev. Lawrence Ryan, who will speak on "Liturgy," and Edmund Kopietz, director of the Minneapolis School of Art, who will give "Suggestions for Catholics in the Field of Art." Many forums, demonstrations and exhibitions will be held during the convention. Secretary for the gathering is Sister Philomene, C.S.J., College of St. Catherine, St. Paul, Minn.

## Citizen Swope

IN 1903 a prominent citizen of Terre Haute, Sheldon Swope, wrote his will. Now, 36 years later, that will is bearing important fruit for art lovers of Terre Haute and vicinity.

Swope stipulated that for ten years after his death a certain portion of his estate was to enlarge itself through investments and was then to be used to provide the Indiana city with an art gallery. The board of managers, the will directed, was to establish the gallery first, "by altering the . . . Swope Block into suitable form and second, by the purchase and accumulation of works of art to be then displayed publicly and free of charge to all residents of Terre Haute and Vigo County, Indiana, forever."

Charged with the task of translating the will into reality is a recently-appointed board of managers consisting of Professor William T. Turman, Carrie C. Schell and Omer O. Rhodes. The board, reportedly, will have \$100,000 with which to inaugurate its plans.

Appointment of William T. Turman to a post on the board marks the culmination of a long life spent in the arts. One of the best known of local painters, Turman has been active before his easel for 45 years and has spent 40 of those years imparting his knowledge to students of the regional teachers college. The appointment is a manifestation of the high regard in which the community holds not only Turman's artistic ability but also his integrity and his administrative talents. Turman in 1932 won the Rector Memorial prize of the Hoosier Salon.

### "We Had a Drink"

Those who inhabit the inner sanctum of art circles have long suspected something suspicious in the woodpile about last year's controversy between Beniamino Bufano and Westbrook Pegler over the sculptor's proposed statue of St. Francis for San Francisco. Remember the \$100 bet Pegler lost when he failed to sculp as well as Bufano? Herb Caen of the San Francisco *Chronicle* now adds an interesting postscript:

"Bufano, now in the East, met Pegler at the latter's Connecticut home the other day, and painstakingly explained his project to him. . . . 'We had a drink,' explains Bufano, 'and he got enthusiastic. We had a few more drinks—and he got very enthusiastic. He is now coming around to our side.'"

### Things Look Bad

Three of the principal antagonists in Europe's war are, at least in their own estimations, painters. Germany's Hitler is reportedly anxious to get back to his easel; Poland's Smigly-Rydz enjoys a moderate reputation as a landscapist; and England's Churchill, spearhead of his nation's anti-German forces, is an ardent painting enthusiast.

Summing the situation up in the San Francisco *Argonaut*, Glenn Wessels wrote: "Having had some experience with painters fighting each other, we can safely predict a long and bitter conflict."

### Jeanne Duplaix Opens Gallery

Mrs. Jeanne Duplaix, well known on 57th Street through her work in both the critical and dealer phases, has announced the opening of a gallery for exhibits of painting and sculpture at 460 Park Avenue at the corner of 57th Street, New York. Mrs. Duplaix is now making bookings for the present season for one-man shows. Several large galleries are available either separately or as a unit.

15th October, 1939



Michael John: GEORGE BIDDLE

## George Biddle Seen in Retrospect

COINCIDENT with an exceptionally readable autobiography by the artist, a retrospective exhibition of paintings by George Biddle has been hung until Oct. 23 in the galleries of the Associated American Artists, New York. More than 50 oils and watercolors and three full-size mural panels, destined for the New Brunswick (N. J.) Post Office, fill three spacious galleries to give a wide cross-section of the artist's varied and successful career.

Schooled at Groton and colleged by Harvard, Biddle rebelled early in his career against the pattern of life that had been created for young men of impeccable family names and fortunes in America. In recent years the artist has been one of the most energetic advocates of a better lot for artists, and he was one of the men most influential in persuading the Federal Government to embark upon its current program of art patronage.

Biddle's own art has been one of several starts and stops, of eclectic excursions and of attempts by the artist "to find himself"—all of which have come to fruition in some of his most recent paintings. A modernist who from the start dipped into the paint pots of Europe in his quest for self liberation, Biddle's latest manner is distinguished by an expressive contour accentuated by ponderous, almost sculptural form.

This latest manner of attacking the aesthetic problem of paint has been inspired by a series of studies of wrestlers and rodeo cowmen. With highlights shining over their muscular bodies, the wrestlers pose in contortion to create abstract pattern of broadly painted areas and to give the outlines a lazy rhythm.

Even more effective than these studies of

power are the portraits, especially his familiar *Self Portrait in a Skiing Costume* and his newer portrait of *Mrs. Sheldon Coons*. This latter picture, admirably simplified and technically a highlight in the show, gains its most expressive quality from the abstract form underlying its naturalism. Such child portraits as *Michael John* reveal the universal kindness and sympathetic spirit that have caused Biddle to espouse liberal movements to alleviate human suffering. In these may be sensed the largeness of the man.

In his mural panels, Biddle has not bound himself to plausibility; the dance step taken by two prancing mounts might wring a hostler's heart, as they buttress an intricate composition. The subjects portrayed are episodes from the Revolutionary War after which Biddle's great, great grandfather served as Washington's Attorney General.

Service in the World War interrupted the artist's painting career; and picking up his brushes after the armistice, Biddle journeyed to Tahiti, there to lose himself in the interior, 23 miles from the nearest white man. In 1929 he returned to America and built himself a house along the Hudson River at Croton, married the sculptor, Helene Sardeau, and settled into further serious painting. When, in the midst of the depression, the lot of his fellow artists was lowest probably in history, Biddle wrote his friend and ex-Groton-Harvard classmate, President Franklin D. Roosevelt, proposing government patronage of the arts. He then spent a year campaigning with several government departments on behalf of this enterprise which came into being with the W.P.A. and Treasury Art Projects.





Stag Hunt: ANDRE DERAÏN (French, 1880—).

## Chicago Obtains Derain's Classic Stag Hunt

THE CHICAGO ART INSTITUTE, owner of eight canvases by Andre Derain, recently acquired *Stag Hunt*, the museum's first example of the noted Frenchman's later, classic style. Painted in 1938 for the dining room of the artist's country home, the *Stag Hunt*, a highly decorative work, recently served as a design for an Aubusson tapestry.

A large canvas (78 by 63½ inches), the new Chicago picture is of a subject popular in art since the Middle Ages. Wrote Frederick A. Sweet in the museum's *Bulletin*: "The *Stag Hunt* in its skillful pattern, sense of freedom, and decorative qualities is like a tapestry design with something of the brilliance of Goya's great cartoons of the 1780's . . . Derain models his heads boldly with a few colors in strong brush strokes. Emphasis is given by accenting the whites of the eyes and by painting the upper lips bright red and the lower lips orange."

An intent visitor to museums, Derain is thoroughly familiar with the working manners of a great range of artists, many of whom have served at one time or another as a source of inspiration both for technique and approach. Alluding to this prevailing eclecticism of Derain, Sweet points out that his admiration for Courbet may be noted in the modelling of the head of the man in the lower right-hand corner of the *Stag Hunt*, which bears a certain resemblance to the *Portrait of Baudelaire*.

"Like Cézanne," the *Bulletin* account continues, "Derain models in color, producing a massive form beneath which one senses the hard bony structure. Modern in his methods, he is purely classical in his approach, and at all times a true Frenchman. His treatment is

direct, unhampered by fussy detail, and accomplished with a limited color range and broad luminous color areas. He builds up his figures with precision and boldness, introduces strong light into his compositions, and co-ordinates his pictures into a well-organized design. He gains his effects through force rather than charm and through direct statement instead of by subtle suggestion."

This force and direct statement is the dominating note in the figures in Chicago's *Stag Hunt*. Not at all the soft aristocrats who usually feature in renditions of this subject, they are, under the vibrant brush of Derain, imbued with a healthy vitality that seems close to the soil.

### Hicks Enjoys Himself

One of the teaching axioms propounded by Gustave Moeller was, "have a good time with your painting." This pleasant advice became the watchword of Morley Hicks, ex-Moeller student who is being accorded a one-man show during October at the Milwaukee Art Institute.

Hicks, who is color expert for the Pittsburgh Plate Glass Company, uses his spare and travel time to enjoy himself with canvas and brushes. His canvases, bright in joyous colors, are not confined to local subjects. Wisconsin scenes are included, but so are telling recordings of picturesque Gloucester, the upper peninsula of Michigan, and the artist's native Canada. Through Hicks' duties as a color expert, the museum's *Bulletin* points out, "his color sense became highly sensitized . . . In his earlier works he used paints of his own grinding."

## The O'Toole Galleries

WITH THE OPENING of the New York art season each Autumn a certain amount of shuffling in the roster of art galleries takes place. Some establishments fail to re-open, the mortality depending naturally upon economic conditions. Always counterbalancing these, however, are the new galleries, some large and some small, that come into being along with the season.

Undoubtedly the most impressive of the new firms yet opened this year are the spacious and sumptuously appointed galleries of James St. L. O'Toole, Inc., which last month began operations at 31 E. 51st St.

Two floors of brocade-lined exhibition rooms are available for the showing of canvases and objects of art. At present the main downstairs gallery is the setting for old master canvases, a great crystal chandelier, and an elaborate cassone, all items from the noted J. Horace Harding Collection (THE ART DIGEST, Dec. 1, 1938). A smaller downstairs room houses, as it will throughout the season, a selection of canvases by moderns of all nations. Among the current exhibitors are Bouchene, Colucci and De Chirico.

The main upstairs gallery, large and excellently lighted, at present features work by moderns; but beginning Oct. 24, when the firm's first main show will be inaugurated, this room will be given over to portraits by important masters of the 16th, 17th and 18th centuries. The lower rooms during this exhibition, which will be reviewed in the next issue, will contain works by artists who have made France's 19th and 20th centuries notable.

By no means a newcomer to New York's art scene, James St. L. O'Toole, the galleries' director, has long been known as a sensitive and intelligent dealer in world art, with a background as comprehensive as that of a museum official. He was for years associated with the internationally noted Reinhardt Galleries.

### A New Leonardo?

A recent dispatch to the *New York Times* announces the discovery, in Milan, of a painting by Leonardo da Vinci or by one of his followers. Reportedly, the canvas is the long-sought *Madonna with the Cat*, which Leonardo is supposed to have painted in 1478. Authentic studies of this subject exist, several of them being in the possession of the British Museum in London.

Carlo Noya, of Savona, owns the work. Noting its resemblance to examples by the great Renaissance master, he took it to Milan, where experts who arranged the current da Vinci exhibition in that city studied it. Authorities, including Adolfo Venturi and Giorgio Nicodemi, have classified it as the work of a "great Tuscan master of the Renaissance." Though they have not definitely attributed authorship to da Vinci, the newly discovered example will be hung in the current Milan exhibition.

### Shepler's Snow and Sea

Glittering expanses of mountainous snow fields and vividly blue areas of the Caribbean Sea are the two contrasting notes of the exhibition of watercolors by Dwight Shepler, on view at the Lawrence Art Museum of Williams College, Williamstown, Mass., until Oct. 16. Shepler, who graduated from Williams in 1928, has exhibited in Boston and New York and is known for his watercolors of New England and Western skiing country. Towering summits of Canada's Laurentians and the Sierra Nevadas are caught in brisk, literal washes.

## Dallas Plans

UNDER THE DIRECTION of Richard Foster Howard, the Dallas Museum of Fine Arts has scheduled an ambitious program of exhibitions for the coming season. Two of these shows, running concurrently from Oct. 7 to the 22nd, are visible markers calling attention to two distinct preoccupations peculiar to the contemporary art scene in Texas. One of them, the *Invited Texas Show* bespeaks the interest of the State in its growing group of local painters; the other, the *Spanish Exhibition*, is symbolic of Texas' growing awareness of its Spanish foundations.

The Spanish show is an inclusive affair made up of loans from collectors, New York dealers and such scattered institutions as the Zanesville and Houston museums. Two paintings, a *Circumcision* and a Valencian primitive *Saints*, date from the 15th century. The 16th, 17th and later centuries are represented by tapestries and by works that add to the roster of exhibitors such names as Velasquez, Goya, El Greco and Picasso.

Sprinkled through the Dallas Museum's calendar of group and theme shows are exhibitions to be given individual artists. Painters to be so honored include James Prestini, Clinton B. King, Waldo Peirce, Enrique Riveron, Thomas Benton, Marsden Hartley, and Emil Bistram. W.P.A. shows, a Degas exhibition, a display of commercial printing, an architectural exhibition, and several important regional exhibits enrich the artistic fare planned for Dallas Museum visitors.

## Warrior Artists

Physicians, dentists and business men's organizations are not alone in sponsoring art exhibitions for the display of work by members who are also artists. The newest such exhibition is that of the American Veterans Society of Artists which, during October, is displaying members' work at the Barbizon-Plaza Gallery in New York. Organized under the leadership of Dr. B. F. Morrow, the exhibit is made up of sculpture, oils, watercolors and prints by 50 artists, all of which were passed on by a non-veteran jury, members of which were Frank A. Nankivell, Ernest D. Roth and Robert Philipp. It is a show that should be on the "must" calendar.

Some of the exhibitor-veterans who are showing oils and watercolors are Dane Chanase (Machine Gun Corp), John E. Costigan (Infantry), Charles Andrew Hafner (Naval camouflage), S. L. Margolies (Marine Corps), Harry Shokler (Light Artillery), Harry Leroy Taskey (Engineers), and Herman Trunk (Signal Corps). From the Signal Corps are two sculptors: Robert Garrison and Polygnotos Vagis. Other branches of "save the world for democracy" services contributed important names to the list of print exhibitors; among them are John Taylor Arms (Navy), Kerr Eby (Engineers), Clayton Knight (Aviation), B. F. Morrow (Medical Corps) Louis G. Rosenberg (Engineers), S. Gordon Smyth (Infantry), and Albert J. Webb (Signal Corps).

### Speak Up, Sadakichi

Dear Boss: Many of my boon companions are clamoring for results of Sadakichi Hartmann's "Great Art Derby" which took off with track fast and weather clear in the last Dec. 15th ART DIGEST, page 28. Hartmann promised to name the winners by Spring. Let's have them, Sadakichi. The lilacs are gone, and frost is on the pumpkins!

—P. LAPIS LAZULI.



Madonna and Child: AMBROGIO LORENZETTI

## Boston Obtains Famous Sienese Madonna

"PERHAPS the most important 14th century picture to come to any museum here or abroad in a number of years," is the enthusiastic estimate of Dr. G. H. Edgell, Boston Museum director, of a newly acquired Ambrogio Lorenzetti panel.

The Sienese work, a *Madonna and Child* which has been well known to art historians for a number of years, comes to Boston from the estate of the late Dan Fellows Platt, art collector and New Jersey banker. The work had suffered restoration at the hands of the Italian, Ioni, who took undue liberties with it, but its pristine condition has now been recovered by the skilled Boston technicians.

A mingling of what was at one time in Siena the old and the new is particularly happy in the Boston panel. Monumentality of conception, impersonality, and rigid conformity, the Sienese heritage from Byzantine days, mingle in the picture with a new humanism which both Ambrogio and Pietro Lorenzetti helped bring about in their native town. Though the Madonna gazes above and beyond her child, her eyes lost in space, her cheek nevertheless cuddles warmly against the cheek of her Babe, whose embrace is firm around the mother's neck and throat.

Edgell dates the panel "not far from 1330"

and finds it stylistically akin to the fresco in the Church of St. Francis, *Franciscan Monks Martyred at Tana Near Bombay*, which Tizio records as having been painted in 1331, and also close to Ambrogio's well known Santa Petronilla altarpiece now in the Academy in Siena. All three were done in the artist's early maturity and probably antedate his *Good and Bad Government* series in the Palazzo Pubblico in Siena. An account of the restoration of the picture is given in the Museum *Bulletin* in an article by Dr. Edgell detailing all of the work done on the panel. The overpainting by earlier restorers did not too seriously impair the work and its condition now is considered excellent.

Before coming to Mr. Platt about twenty years ago, the panel was in the possession of the Fratelli Griccioli in a monastery just outside Siena.

### From Time's "Milestones"

"Divorced: Grant Wood, 47, earthy U. S. artist whose neat, ironic brush has stirred up many a dust storm (*American Gothic*, *Daughters of Revolution*, *Time*, Sept. 5, 1932); from Sarah Sherman Wood, 55, in Iowa City, Iowa. Grounds: inhuman treatment."



Near Keene Valley: EILSHEMIUS. On View at Kleemann Gallery

## Louis Eilshemius, Who "Sat Among the Ashes"

IN A CLUTTERED STUDIO on New York's 57th Street sits a 75-year-old artist, waiting for visitors, writing "letters to the editor," and complaining about the world's tardiness in recognizing his genius.

This month a large measure of this tardy recognition falls at white-haired Louis Eilshemius' feet. His biography, *And He Sat Among the Ashes*, written by William Schack, has just been published by the American Artists Group, and no less than three galleries are simultaneously sponsoring one-man shows of his work. At the Boyer Gallery the artist's career is traced by means of his numerous watercolors and drawings, while at the Kleemann and the Valentine galleries, oils and watercolors from all periods comprise a sort of syllabus that establishes the main lines followed by Eilshemius during his long years of work (he laid down his brush about 15 years ago).

That so much approbation is excessive, Eilshemius would be the last to deny. He is, as he described himself in his pamphlet, "Some New Discoveries! in Science and Art," a man of tremendous achievements. Confirming these claims is the author's signature (complete with sub-heads): "Mahatma Dr. Louis M. Eilshemius, M.A.; Mightiest All-Round Man; Supreme Parnassian; Wonder of Worlds; Transcendent Eagle of Art; Etcetera."

Author of several volumes of verse, playwright, musical composer, novelist, and inventor, Eilshemius alludes in his pamphlet to his contributions to music and science and includes paragraphs given over to such wildly unrelated subjects as: "How to Produce Portraits in a Jiffy" (15 to 20 minutes says Eilshemius), "To Make a Stranger Fall Asleep," and "To Influence Persons at a Distance."

But the present fortnight finds New York interested only in Eilshemius, the artist. An intimate view of this side of the Mahatma is provided by the Boyer Galleries, where drawings, beginning with several that were executed while he was still in his 'teens, turn the calendar of his career back to the 1870's. These pencil sketches record the artist's impressions of places and people and comprise, as do his paintings, an abbreviated pictorial

diary of his years of foreign travel. Many of the drawings served as material for later paintings. Through notes, Eilshemius assigned specific color hues to clearly defined areas.

The Kleemann and the Valentine displays complement each other and together present Eilshemius' work in broad enough scope to allow gallery visitors to form an appraisal of his often-disputed talents. The earliest works, dating from the 1880's, are in relatively low key and are marked by deep, sometimes sonorous harmonies that are rich in mood. Pure landscape is gradually displaced by landscape that is increasingly conceived primarily as a setting for figures, usually female nudes. Their key is raised, and, in works executed in the early 1900's, a yellowish green tone predominates. Often the effect is of strong crystalline light bathing the depicted scene.

Like the drawings, the oils and watercolors have been done in many parts of the world. To a certain extent they catch some of the flavor of their locale, but always predominating is the impress of Eilshemius' peculiarly personal technique. No matter where he has been, he has found poetic valleys, glades, pleasant streams, inland lakes—all of which serve, at one time or another, as stage sets for Eilshemius' strongly individualistic nudes.

Most of the exhibits painted between 1905 and 1915 bear another of the artist's individual marks—a yellowish inner frame painted around the edge of the canvas.

October, 1939, must seem like a marvelous climax to aged Mahatma, as he sits watching the door and recalls those wildly egotistical "letters to the editor" that first brought him the attention of the art world. This must be sweet victory to a man who was once summarily dismissed as an eccentric—and now has three paintings in the Metropolitan.

### Worcester Biennial Postponed

Because of reconstruction and alteration of part of the Worcester Art Museum, that institution's biennial exhibition, *American Painting of Today*, will not be held this fall as planned. It is now scheduled for the spring of 1940.

## Swinging Pendulums

PENDULUMS, whether they mark time on a clock or designate a major shift in artistic opinion, swing.

One important swing, evident in a certain segment of America's art public, is that toward a conservatism that is opposed to unbridled radicalism of the Gert Stein stripe. Banded together in a *Sanity in Art* movement, members of this segment are increasingly active in sponsoring their cause, among them being the artist Xavier Martinez, instructor at the California College of Arts and Crafts.

In an interview with a reporter for the *Oakland Post-Enquirer*, Martinez expounded some of his beliefs. "We are over-civilized," he said. "There is too much speed and confusion. Permanent values are forgotten and destroyed, and in art there is degeneracy and humbug instead of sincerity and beauty."

In alluding to what he termed a willful deception of the public, Martinez explained that "if an artist feels that way and wants to express it on paper, he has a perfect right to do so. But when he attempts to tell the public that this or that degenerate mess is a *Lady with a Rose*, that's going a bit too far. Sooner or later people will get tired of this nightmarish carnival. They will demand truth and honesty in art and the fad of incomprehensibility and lunacy will collapse and vanish."

### It Can Open Doors

Reopening the Whitney Museum, the founder, Gertrude Vanderbilt Whitney, said: "In times of world crisis we need more than ever to cling to things of the spirit. In art man has always found the comfort and joy, relaxation and inspiration which help to take away heartache." Commenting editorially, the *New York Times* supported Mrs. Whitney: "This is certainly true, and one might go a little farther. One might say that the vigorous art of any generation is more than a comfort or a refuge. It is an expression of a zest for life which has not been exhausted in poverty or thrown away in battle."

"We cannot look for a renaissance of artistic expression in nations which are at war," continued the *Times*. "Either they have not the spare vitality for it or they cannot attain the necessary serenity and objectivity. . . . Yet, there can be an art which expresses the strong belief in democracy—that is to say, in the value and significance of the human individual and of the personal experience. If so, it should find roots in American soil. It can be a strong and peaceful protest against all stultifying systems, all outrages against men's free and creative impulses. It can open doors which elsewhere are being closed, and keep lamps burning which are elsewhere going out."

### The Oils of "Pop" Hart

Eight oil paintings by the late "Pop" Hart, "vagabond artist," will be placed on exhibition at The American Salon, New York, from Oct. 18-30. Oils by Pop Hart are comparative rarities since, according to the gallery, only 28 were done during his lifetime.

Complementing the show of "Pop" Hart will be an exhibition running concurrently in the spacious galleries of work by four young American sculptors: a recently finished piece for the Fairport Post office by Henry Van Wolf and a number of his woodcarvings; seven pieces from the studio of Theodore Barbarossa; and several works each by Humbert Albriozio and Burr Miller. Two pieces, Albriozio's *Rabindranath Tagore* and Barbarossa's *Crucifixion*, are to be presented to two museums as the gift of the artists and the gallery.



## Brockhurst Judged

THE GERALD BROCKHURST exhibitions in New York—his portraits at Knoedler's and his prints at Harlow's,—opened on the occasion of the English academician's visit as a Carnegie jurymen, have attracted considerable attention in the art pages.

America's touchiness and testy attitude toward "fashionable foreign portraitists" was tempered somewhat in Brockhurst's case by genuine admiration for the artist's technical equipment, most noticeable in his etchings, but not at all lacking in his oils.

Most severe among the critics was A. Z. Kruse, of the *Brooklyn Eagle*, who found the oil show "an aggregation of pigmented specifications of who's who among those who can afford to pay for it." As for the portrait of the Duchess of Windsor, Kruse nominated it for "number one potboiler in this country." The Duchess did rather badly all the way around. Noting the glassiness and smoothness of her portrait and its general elegance, Miss Genauer of the *World-Telegram* detected "something awfully tongue-in-the-cheek about that picture."

Away from Brockhurst's society commissions Miss Genauer found not a few "astonishingly vital characterizations." The *Times* critic, Edward Alden Jewell, felt that the artist attains in the print medium "results of superior artistic consequence," and noted that the oil portraits "betoken an equal degree of skill." Brockhurst, he wrote, "employs a formula that adapts itself with ease, though also with distinction, to the realm of the 'fashionable' in portraiture. His chic and cunningly contrived naturalism is one of the simplified rather than photographic variety."

The oil exhibition at Knoedler's has been extended to Oct. 21. The Harlow display of Brockhurst prints continues through the month.

### France Approves!

Among the exhibits of American art in the Paris International Exposition of 1937 was a lithograph, *The Tedor Place*, by Henry C. Pitz, head of the department of illustration and decoration at the Pennsylvania Museum Art School. It received, along with the other print exhibits, gentler treatment at the hands of French critics than did the paintings on exhibition. A few critics actually found words of praise for the Pitz and other lithographs, thereby manifesting a temporary freedom from the blankets of severe myopia which usually fog their vision when confronted by work of the American School.

This unusual trend of conduct came to an unexpected climax last month when the French Government announced to the State Department of her old ally, America, that a bronze medal was on the way to Mr. Pitz in honor of the lithograph that had been shown in Paris two years ago.

After leaving the Paris International show, the Pitz print was included in International Print Exhibitions in Stockholm and in Copenhagen.

### Last Century China

From Peiping, China, 17 paintings on rice paper have come to the Jacques Marchais Gallery for a New York showing. Done in an illustrative vein, they picture the sports, military, social, judicial and court life of the Chinese people during the early 19th century.

"They are decorative in a way," wrote Melville Upton in the *Sun*, "but they take little note of the rhythmic grace, the spiritual significance or the technical wizardry of classical Chinese painting."

15th October, 1939



Memories: JERRY FARNSWORTH

## Emily Genauer Acclaims Farnsworth Portrait

A CONTEMPORARY American portrait that was so admired by one critic as to be described as "incredibly beautiful" and held up as "an object lesson in American portraiture," made its appearance in New York last month.

The critic, Miss Emily Genauer of the *World Telegram*, came upon the portrait, titled *Memories* and painted by Jerry Farnsworth, while the Brockhurst exhibition was still fresh in her mind, and particularly the Englishman's portrait of the *Duchess of Windsor*. Farnsworth's painting was included in a group show at the Milch Galleries and it won such immediate admiration that it was reproduced in three of the metropolitan papers. It is reproduced here for the special edification of those socially-elect Americans who crowd the studios of visiting foreign fashionable portraitists—who cannot see a portrait of an American painted by an American artist.

A three-quarter view of a pensive young lady in cool gray, the painting is, wrote Miss Genauer, "a solid straightforward enough portrait, and it has the look of a right good likeness (that's a guess, of course, since we don't know the subject). And because of that straightforwardness it stands as an object lesson in what American contemporary portraiture can be and too rarely is."

"This is neither a purely expressionistic, psychoanalytical diagnosis of the subject, exposing her weaknesses and foibles (or what the artist arbitrarily decides are her weaknesses) to the world, nor an artist's experiments with color, design and abstract pattern that use the sitter only as a point of wide departure; nor is it yet a realistic, or, even worse, prettified likeness completely lacking in character or integrity (like the portrait of the *Duchess of Windsor* by the celebrated Eng-

lish painter and etcher and this-year Carnegie international show judge, Gerald Brockhurst, which the American public may now see as reproduced in the current issue of *Vogue*).

"It is, instead, a sensitive, revealing characterization soundly composed and most exquisitely textured. The free brushwork and luscious pigmentation of that blouse, for instance, with its grays and blues and delicate flesh tints, are something to see."

To Miss Genauer this show modestly labelled *Recent Paintings by a Group of American Artists* was a decided thrill, as it included "some of the finest pictures that have been shown around New York in years." Besides the Farnsworth, she singled out for special praise Sidney Laufman's landscape of *The Pines*, "kin in importance to Inness or Courbet." Others accorded four stars were Ferdinand Warren, Vermael Griswold, Francis Speight and Robert Philip.

### Selections from Disney

New York's insurance and banking executives, clients of the Schultheis Art Galleries, the only art gallery in the city's downtown financial center, are viewing during October, a selection of original drawings and paintings from such Disney opera as *Snow White*, *Ferdinand*, and *Ugly Duckling*.

The Disney works, which have found their way into some of the nation's most important museums, are colorful, brightly imaginative, and, according to some critics, an important category of typically American art production. The Schultheis exhibits were shown privately during the second week of October, preceding the opening of the public display on the 16th.



Shadrach, Meshach, Abed-nego: VIKTOR SCHRECKENGOST (juror). "Clay and glaze should not exclude each other."

## Syracuse Museum

THE EIGHTH EDITION of America's premier ceramic exhibition, announced in the last issue of THE ART DIGEST, is now in progress at the Syracuse Museum. The show, which will remain on view through Oct. 29, is a stirring tribute not only to American ceramists but also to the museum whose enthusiastic efforts under the guidance of Anna Olmsted have done more to establish ceramics on a high artistic plane than have those of any other agency in the country.

The men who judged the 296 pieces by 113 artists found the work marked by sound craftsmanship, spontaneity, freedom of expression, and, in wholesome quantities, robust good humor. Mrs. Dorothy Wright Liebes, who organized the notable ceramic show of the Golden Gate International Exposition, was chairman of the Syracuse jury. In her opinion the Syracuse exhibits demonstrate irrefutably the continued progress being made in this country in ceramic sculpture and pottery. The verdict of this noted designer was: "There is less and less of the European tradition appearing in American work, more realization of the function of the potter's craft, and more feeling for the imaginative possibilities of this most ancient of arts."

The jury, comprising Mrs. Liebes, Russell Barnett Aitken, Viktor Schreckengost, R. Guy Cowan and Francis H. Taylor, operated under a new plan. Instead of announcing graded prizes, they make eleven awards of merit for distinguished work. From these eleven blue ribbon ceramics they selected seven for purchase prizes, adding these exhibits to the permanent collection of the Syracuse Museum.

Thelma Frazier of Cleveland took the \$100 ceramic sculpture prize, given by the Hanovia Chemical Company, with her entry *Night with the Young Moon*. Imaginative and finely composed, it forms a compact unit of well in-

tegrated forms, colored in soft blues and grays. Gertrude and Otto Natsler of Los Angeles captured the \$100 pottery purchase prize, given by the Onondaga Pottery Company, with a group of five pieces—a plate, two vases, and two ash trays. Exhibiting for the first time, the Natslers' works won commendation for fine line and proportion, simple form, and unique, undeveloped surface quality.

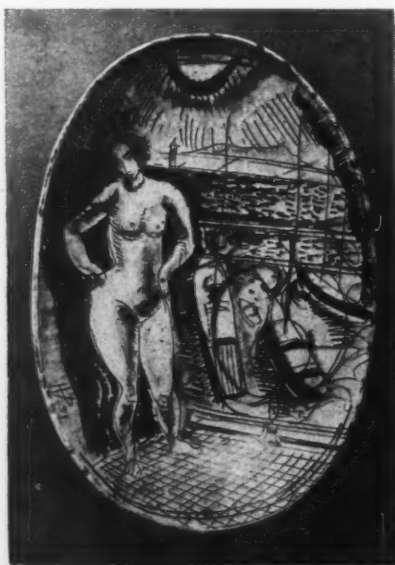
A large platter entitled *Nude* won for Henry Varnum Poor of New York the Ferro Enamel Company prize of \$100. "This artist," the museum announced, "has captured the unusual qualities of old Spanish majolica glaze and decoration . . . and has caught the fluid quality of the glaze." A tall brown stoneware bottle, unglazed in the raw clay state and perfectly in keeping with its material, won the \$100 Harshaw Chemical Company prize for Harold Reigger of Perry, N. Y.

The \$50 Katherine Q. Payne memorial award for "sculpture showing unusual humor or whimsy" went to two soft-toned natural clay pieces, *Emergence* and *Timid Maiden*, by Sascha Brastoff of New York. The artist, a worker in abstract volume, has distorted the figures to achieve an effect which fulfills completely the requirements of the prize. The \$50 B. F. Drackenfeld Company prize was taken by David Seyler of Cincinnati with his small clay *Portrait of Jack Chasoff*. The \$50 purchase prize, given by the E. I. DuPont de Nemours Company, went to Karl Drerup and Josef V. Tury of New York, designer and executor, respectively, of a tall vase in gray and rose red porcelain, entitled *Shepherd*.

The four exhibitors who received awards of merit but no purchase prizes are Glen Lukens, Los Angeles, pioneer and teacher, (a large bowl in yellow alkaline glaze); Charles Harder of Alfred, N. Y. (tall stoneware vase); Mary Yancy Hodgdon of Fullerton, Calif., (brown and yellow bowl); Iren Aitken of Cleveland (three ceramic figures, *Bahama Mama*, *No Coconut Oil?* and *No Rice?*).

The jury further recommended a special award of recognition to Waylande Gregory of New Jersey for his work in outdoor ceramic sculpture commissioned for the New York World's Fair. Director Olmsted, in announcing the awards pointed out that the exhibits of jurors Russell Barnett Aitken and Viktor Schreckengost, though up to their past brilliant standard, were not eligible for prizes.

Platter by Henry Varnum Poor. Awarded \$100 Purchase Prize in Pottery. Has "qualities of old Spanish Majolica."



## In Isolated Dugouts

THE IMPACT OF WAR on civilized and orderly life is many sided. Veneers are scraped off, man is reduced to a blindly obedient killing mechanism, while art and all man's more praiseworthy activities are driven underground.

Summing up this contemporary situation, Glenn Wessels in the San Francisco *Argonaut* pointed out that "art has a way of surviving, just as does enlightenment of all kinds. A great deal may be lost in succumbing to war's brutalizing necessities, but though the Alexandrian Library was burned, the Parthenon blown up, da Vinci's equestrian statue destroyed by the practice bolts of French archers and his *Last Supper* defaced by the same occupants of the city of Milan when they used the *della Grazie* Chapel as a barrack, and although Rheims and Louvain were bombarded, some treasures remain to us through all these times, chiefly because of the intelligence and devotion of those who took the necessary measures to save them.

"Can you imagine Drs. Morley and Heil hurrying to Golden Gate Park, where with Mr. McLaren's permission they were burying the civic collections and concealing them under undisturbed looking sod? That is the sort of thing that is going on in Europe's capitals now. The war in Spain was a tryout for implements of modern warfare, but it was also a notable tryout for the protection of works of art. A good deal survived the destructive ignorance of soldiery and occasional official malice. The same methods with improvements are being practiced in England and France, and doubtless in Vienna and Berlin.

"Canterbury and Chartres stained glass is buried. The Louvre's canvases moved into vaults of the Bank of France. The contents of the National Gallery and the British Museum are hidden in the country. Artists as well as scientists are as grimly determined that the light of civilization will not die out as they have always been, in spite of the most widespread violence the world has ever known. As during the Middle Ages, when men of the church nursed art and learning in the secrecy of their walled monasteries, the practices of art and learning will be followed here and there, in isolated dugouts, perhaps to emerge—when peace reigns again—into an entirely different world."

## Paints Present Tense

The nation's capitol is the scene of the Eastern debut this month of Byron Randall, 21-year-old artist from Salem, Oregon. His exhibition, called *Present Tense*, occupies the Whyte Gallery, Washington, through Oct. 31.

Largely self-taught, Randall has traveled widely for his livelihood and for his subject matter. Contributing to the former have been periods as janitor, waiter, cannery worker, service station attendant and cook for a county jail. Included under subject matter are landscapes from sections extending from Oregon to Mexico and to New York City; portraits, mainly of old people, done with directness and depth of character; moody street scenes; and interiors. Referring to the Randall show, Donald Whyte explained that in the work "of this brilliant young man from Oregon, in spite of its diversity of inspiration, mood and treatment, is to be found the qualities of passion and intensity, of directness and immediacy, which suggest the title of this exhibition—*Present Tense*."

Randall's first one-man show was given him last January by the Federal Art Center of Salem.

*The Art Digest*

## New Southern Group

A NEW, progressive artist organization has come into being in the South, so constituted that it should have a vitally healthy influence on art development below the Dixie line. Known as a New Southern Group, the present membership consists of Conrad Albrizio, Enrique Alferez, Don Brown, Caroline Durieux, Duncan Ferguson, Angela Gregory (president), Boyer Gonzales, John McCrady, Lois Mahier, Dr. Marion Souchon, William Stevens and Ralph Wickiser. From time to time other Southern painters, sculptors and graphic artists will be taken into the group, to keep the organization always fresh and dynamic.

In its original statement of policy, the credo of the group is set forth: "The aim of the organization is simple: to exhibit our work, and by thus acquainting the people of our own region with what we are doing, to become recognized as an integral part of the cultural structure of the New South. To carry out these aims we intend, first, to establish in New Orleans a permanent gallery where the work of members may be seen at all times; second, to exhibit the work of the group regularly throughout the region, to better acquaint the people of the South with the creative achievements of the younger artists; and third, to organize traveling exhibitions throughout the country."

The first of these aims has been accomplished with the opening of the new Gresham Galleries, at 518 Royal Street, New Orleans, for the exclusive showing of work by members, beginning Nov. 1. Under the third of these aims may be listed the fact that Louisiana State University is sponsoring a traveling show which will go to museums in Texas, Georgia and Louisiana.

### With a Friendly Eye

Fragments of life in Southern California, recorded in the canvases of Ben Messick, make up an exhibition current until Oct. 30, at the Stendahl Art Galleries, Los Angeles. Messick, regarded by some writers as one of the region's foremost American Scene painters, has elicited favorable comment from Los Angeles critics.

As reported by Herman Reuter of the Hollywood *Citizen-News*, "Ben Messick's canvases deal with drab, run-of-the-mill human beings. Their curious ways and unconsciously humorous foibles he treats ironically, but never brutally. They make him smile, but at the same time they touch his heart. On the technical side, his color is ingratiating and he organizes his spaces rhythmically and forcefully."

Concurred Arthur Millier of the Los Angeles *Times*: "Messick looks at life with a free and friendly eye."

### Whitewash!!!

Whitewash has reared its immaculately ugly head over the Federal Art Project. According to Arthur Millier of the Los Angeles *Times* there is much to-do in Fullerton (Calif.) over the School Board's decision to paint out Charles Kassler's *Spanish California* mural in that town's Union High School. The Kassler work is one of the first large mural jobs undertaken by the old Public Works of Art Project on the West Coast.

Says Millier: "It had virtues and weaknesses and has been on the wall four years. We might as well get used to mural whitewashing because there will probably be much of it done. If we can only get the old Italian habit of painting a new one over an old one we will be getting somewhere."

15th October, 1939



*The Bend in the River:* HOBART NICHOLS

## Nichols Succeeds Lie as Head of Academy

HOBART NICHOLS, long an active executive of the National Academy, was this month elected to the presidency of that important body, succeeding Jonas Lie. Lie, after five and one-half progressive years in the president's chair, resigned because of ill health and because he wished to devote more time to his painting. Nichols, in a statement to the New York *Times*, pledged himself to a liberal administration, saying that he would make all possible efforts toward admitting young artists to membership in the famous and venerable institution.

The new president gained intimate acquaintance with the workings of the Academy during the years that he filled the position of recording secretary and, more recently, that of 1st vice-president. A painter known nationally for his landscapes, Nichols is represented in many of America's most important museums, including the Metropolitan Museum and the Museum of Natural History in New York; the Corcoran and the National Gallery in Washington, D. C. The latest institution to acquire a Nichols canvas, *The Bend in the*

*River*, is the Cranbrook Academy in Michigan.

Nichols was born in Washington, D. C., in 1869, and received early training under Howard Helmick and at the Art Students League. The Julian Academy and Castellucho's in Paris gave advanced direction to his talents. On returning to America, his works soon began to win recognition, earning him his first award in 1901 in a Washington exhibition. His list of awards is a long one, comprising some of the most coveted. They include two 1st and one 2nd Altman awards, a Salmagundi Club prize and a National Academy of Design Club prize.

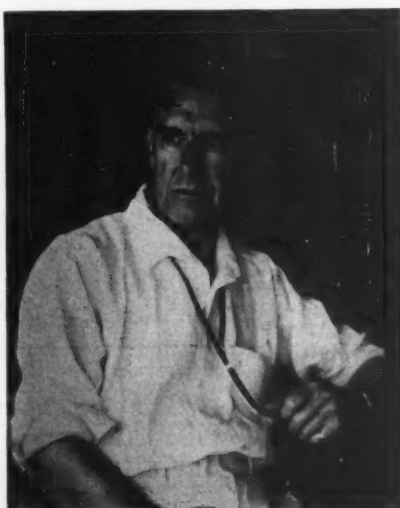
The Academy voted Nichols an associate membership in 1912 and followed that in 1920 with inclusion in the ranks of full members. Besides his duties as an Academy executive and his activities as a painter, the new president is director of the Tiffany Foundation.

### Uncle Sam Hires Woeltz

Uncle Sam, patron of the arts, has just extended a hand of recognition to Julius Woeltz, 28-year-old New Orleans artist. The Federal Section of Fine Arts has just announced that the hand contains a \$6,500 fee, which will go to the young artist for painting six mural panels in the Amarillo (Texas) Post Office. Woeltz won the commission in competition with 64 artists from the states of Louisiana, Mississippi, Arkansas, Missouri, Kansas, Oklahoma, Colorado, New Mexico, and Texas.

The local committee, in its letter of recommendation to Washington, stated that the winning designs were selected: "For the distinction of the artist's style, his feeling for light which might be used to advantage in painting Panhandle landscape, and his architectural quality of design."

In addition to the Amarillo mural commission, eleven other commissions were granted to artists whose entries were deemed to be possessed of vitality and distinction. They are: Bernard Arnest, Xavier Gonzalez, Jerry Bywaters, Marjorie Clark, Vance Kirkland, Ethel Magafan, H. Lewis Freund, Maxwell Starr, Theodore Van Soelen, Edward Chavez and Frank Mechau.



HOBART NICHOLS





*A Street in Sablons: ALFRED SISLEY*

## Brilliant Show Marks Sisley Centennial

A SCORE OF SUNNY LANDSCAPES, most of them from riverbanks along the Seine, Loing and Thames, have been placed on exhibition until Oct. 21 at Durand-Ruel's, New York, in commemoration of the centennial of their maker, Alfred Sisley.

Sisley was born in Paris on the last day of October, 1839. He was an Englishman, the son of English parents, and, to his death, an English subject. However, as one of the leaders of the impressionist revolt of the 19th century, and a painter of glittering, sun-kissed canvases, Sisley was and is still claimed a French artist, as thoroughly French as America's expatriate daughter, Mary Cassatt.

The son of a wealthy Paris merchant, Sisley, like many other 19th century artists, was destined for a commercial career. His father sent him to a London counting house to learn the rudiments of business, but the young man demanded an opportunity to become an artist and in 1862 he found himself in the academy of Gleyre, a fellow student of Monet, and Renoir. From that year until the outbreak of the Franco-Prussian war, Sisley lived an unworried, happy existence under the shadow of Corot and the Barbizon painters.

The war wiped out the elder Sisley's for-

tune and threw the responsibility of supporting his parents and his own newly acquired family on the shoulders of young Alfred. Painting then became a profession, and the artist tramped the riverbanks of France and England armed with a palette of brilliant pigments and new knowledge of the laws of light.

Sisley and Monet influenced each other, yet each used the implement of impressionism to an independent purpose. Light was a fascination to Monet even before it struck the solid elements of nature, when it was yet atmosphere. To Sisley light was a creator of mood on a world of earth, water and vegetation. His canvases in the present exhibition are each of sustaining high quality; the trees and rivers and fields remain as such before the onslaught of a sun which nestles them together under one mood.

At Bougival Sisley painted a soft, fragrant view of the Seine; at Hampton Court a sun-dappled scene of boating parties on the Thames; at St. Germain a wet-grey flood; at St. Mammes a rich vista of houses and trees. Thus his formula and repertory were limited, but within these confines the poverty stricken artist found complete expression, and, after his death, the world found its worth.

## Victor Frisch

THE RANKS of the men who knew and worked with Rodin have been thinned by the death of Victor Frisch on Oct. 10 in New York, where, since 1925, he had been a resident. The sculptor was 63 years old.

From 1894 to 1914, Frisch was associated with Rodin, first as a student and then as an assistant. Frisch executed some of the commissions that the great French sculptor was unable to find time to fill, and he also translated into marble many of Rodin's plaster and clay creations, notably the *Hand of God* in the Metropolitan Museum. He was also actively engaged on the creation of the master's famed *Thinker*.

Born in Vienna, Frisch was the son of Professor Baron Josef von Frisch, personal physician to Emperor Franz Josef. Rodin took note of some of his pieces in a Munich exhibition and asked the Austrian to join his studio. The association, begun in 1894, continued until the outbreak of the World War, at which time Frisch was interned in France as an enemy alien. An exchange of prisoners landed him in Switzerland in 1919, where he became curator of Geneva's Maison des Beaux Arts. In 1925 he came to America, subsequently taking out citizenship papers. Just before his death, Frisch had completed, in collaboration with Joseph T. Shipley, a biography of Rodin. It will be published later this month by Stokes.

Surviving are his widow, Margaret S. Frisch, and a daughter, Marguerite.

## Ohio's 20th New Year

As in the past four years, the art public in Youngstown (Ohio) will usher in the new year with an exhibition of oils and watercolors at the Butler Art Institute. Opening on Jan. 1, 1940, the show will comprise the work of present and former residents of Ohio, Pennsylvania and West Virginia.

Three non-local artists—Cameron Booth of Minneapolis, Doris Lee of New York and Paul Sample of Dartmouth—will jury the exhibits. An added duty will be the selection of 30 examples from the annual for a touring show. This group will be circulated through New York, Rochester, Cleveland, White Sulphur Springs and the three Ohio towns of Wooster, Massillon and Kent.

This year's annual takes on the nature of a memorial event for Ohioans, serving as an appropriate celebration of the 20th anniversary of the founding of the Butler Institute. The annual has grown steadily in scope, becoming currently a tri-state affair juried by prominent, nationally known artists. Prize money has also been increased each year, the 1940 show offering prizes totalling more than \$500.

## Most Popular Women

The 50th anniversary exhibition of the National Association of Women Painters and Sculptors, which closed Sept. 30, entered the orbit of the multifarious interests of Mrs. Franklin D. Roosevelt. The First Lady was enlisted to confer on three of the exhibitors the prizes that the votes of gallery visitors had awarded them.

The popular balloting had singled out Marion Gray's snow scene, *Among the Pines*, as the best-liked oil; Edith Montlack's *Stillness of Eternity*, as the best-liked watercolor; and Brenda Putnam's *Communion*, as most popular sculpture.

Miss Montlack's inclusion in the Association's anniversary show is being followed by a one-man exhibition of her work at the Art Studio of the Hotel Dauphin in New York.

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## Art & the Americas

ART AUTHORITIES sat with diplomats last week in Washington when the State Department called representatives of art organizations and institutions to consider the cultural phases of its Latin-American exchange of good will.

Richard Pattee of the department's Division of Cultural Relations called the conference to sound out authoritative opinion as to the most effective means of improving Latin-American relations through the fine arts. After a two-day session during which more than a score of speakers participated, the conference adopted the report of a finding committee which recommended continuation of the proposals set forth.

The exchange of students, professors and artists, and the circulation of art exhibitions with nations below the border was proposed. At the final session, with Edward Bruce in the chair, a discussion was led by Dr. Walter W. S. Cook concerning the exchange of talent. According to Edward Alden Jewell in a dispatch to the *New York Times*, Mr. Pattee informed the conference that \$75,000 has been appropriated by Congress for carrying out this good will program and that panels of students and professors are now being drawn up, "ultimately to be presented to the ratifying countries." Two of the speakers, Dr. Paul J. Sachs of the Fogg Museum and Clarence Ward of Oberlin, stressed the fact that they considered exchange fellowships more vital to the program than circulating exhibitions. Artists' projects were discussed by George Biddle and Mortimer Borne, and the use of the motion picture as an art medium was the topic of another discussion, led by Dr. Charles F. Hoban, Jr.

At its final session the conference set up a continuation committee headed by Robert Woods Bliss, to be made up from members of the conference. This committee is further to consider the proposals set forth and to make recommendations at a later date.

Among the speakers at the conference were Professor Charles R. Morey, Miss Audrey McMahon, Dean Everett Meeks of Yale, Dr. Herbert J. Spinden, Edward B. Rowan, Theodore Sizer, Laurence Schmeckebier, Roland J. McKinney, John E. Abbott, George Lusk, and Paul Manship.

### The Picasso Exhibition

One European artist who need worry no longer about his life work is Pablo Picasso. Practically every important painting he has done has arrived or is en route to the U. S. for the great Picasso exhibition, opening next month at the Museum of Modern Art. Acting with foresight and anticipation of the war, Alfred H. Barr, Jr., received most of the Picasso paintings fully a week before war was declared.

After its showing in New York at the Modern's new building, the Picasso exhibition will be placed on view at the Art Institute of Chicago, through February. The two institutions have collaborated in getting the exhibition together.

### New Hope Annual

The New Hope artists are holding their annual fall exhibition during October at Phillips Mill, New Hope, Pa. Besides representative work by such well-known Delaware Valley artists as Daniel Garber, Redfield, and John Folinsbee, the exhibit includes paintings by B. J. O. Nordfeldt, Robert Miller, Leon Karp, John Conner and a newcomer, Jessie Drew-Baer. Frederick Harer, Charles Rudy, and Harry Rosin are among the sculptors.



Chicago Evening: COPELAND C. BURG

## Cincinnati Holds Its 46th American Annual

WITH 450 paintings clamoring for inclusion along with 100 invited works, the 46th annual exhibition of American art at the Cincinnati Museum opened this month with one of its most successful annuals, on view until Nov. 5.

Out of the 450 entries a jury of three out-towners selected only sixty paintings as measuring to the standard of the show. The jury was composed of Miss Fayette Barnum, director of the Louisville Art Center and two New York painters, Frederick Taubes and Henry Mattson.

Outstanding among the invited group are Paul Cadmus' *Self Portrait*; Yasuo Kuniyoshi's *All Alone*; Doris Rosenthal's *School Children*; John Carroll's *School Girl*; and Adolph Dehn's *Storm King Mountain*. Other artists in the group who have sent notable

pictures are Dean Fausett, Henry Varnum Poor, Zoltan Sepeshy, Reginald Marsh, Dorothy Varian, Federico Castellon and Edmund Yaghjian.

Among the selected paintings are Karl Priebe's charming fantasy, *Colored Girl with Birds*; Albert Gould's richly painted *The Strikers*, a study of mass sullenness forbidding violence; Copeland Burg's moody *Chicago Evening*; Mabelle Richardson Stamper's sensitive portrait of *Arthur*, who is a buck-toothed country lad; and Margaret Lester Jones' *Still Life with Watermelon*.

The sculpture section comprises only nine pieces accepted by the jury. Particularly distinguished among these are Romauld Kraus' *Sitting Girl* in terra cotta; and Mitzi Solomon's *Figure*, in stone.

### "Art for Your Sake"

ART has a new propagandist in the National Art Society, organized under the presidency of F. Trubee Davidson, head of the American Museum of Natural History. A non-profit educational organization "dedicated to public participation in the arts," the society numbers among its trustees Herbert E. Winlock, director emeritus of the Metropolitan Museum; Dr. James Rowland Angell, president emeritus of Yale and educational counselor for the National Broadcasting Company, and Frederick T. Fisher.

"As part of a broad program," the society announced, "plans are being made for holding both a national and a series of state-wide competitions, the winners to be awarded scholarships in such accredited American art schools as they may select. One of the immediate activities of the National Art Society will be its co-operation with the National Broadcasting Company in the presentation of its new art appreciation series, *Art for Your Sake*, to be heard over the NBS-Red network 26 successive Saturdays from 7:30 to 8 P.M. Eastern Standard time." The series began on Oct. 7.

The National Art Society, as previously or-

ganized under the leadership of present trustee Fisher, published the illustrated catalogues for the exhibition of Contemporary Art at the New York Fair.

### Prefers Kreisel to Sheeler

With his first one-man shown at the Montross Galleries, New York, Alexander Kreisel found the art critics considerably at variance in opinion. Miss Genauer of the *World Telegram* offered to trade one Kreisel show for a half dozen by the "hygienic" Sheeler—because the former "appears to have something to say even if he isn't making himself clear yet by any means; because he chooses a painter's terms in which to say it and because he has enormous vitality."

Jerome Klein, of the *Post*, could find a parallel to Kreisel only in the late Merton Clivette, genius of Greenwich Village "in its salad days." "Without questioning the artist's sincerity one must ask what is the sense," Klein concludes, "It's a sorry venture." To Melville Upton of the *Sun*, looking at the pictures was like watching the flickering films of earlier days. "It certainly seems original as mere painting goes," writes the critic drily. "Whatever else it may be is left cheerfully to others to discover and celebrate."



The Regatta: RAOUL DUFY

## Modern French Art in Spirited Display

THE CARROLL CARSTAIRS GALLERY has drawn on a number of famous French studios for the exhibits that make up its current group presentation. Continuing through Oct. 28, the exhibition is studded with canvases by some of the most widely appreciated Frenchmen now occupying the international art stage.

For the most part brilliant, and infused with a French graciousness and lightness of touch, the exhibits range from quiet sun-flooded interiors to spirited racing scenes. In the former category is a Vuillard interior with flowers, which came to the Carstairs Gallery from a famous European collection and is being given its first American showing.

Breezy, decorative and colorful are several works by Dufy. In them the artist has recorded, in areas of gay wash-like pigment, scenes and buildings and chateaux of his favorite painting country, the south of France. Completely different in approach and technique is another Dufy, *The Regatta*, reproduced above. It was painted in 1907 when the artist was associated with the Fauve movement. Compared with his later work, his pigments in that period seem more slowly applied; there is no trace of the swift, easy wash-like color areas and sketchy lines that mark his present canvases. Segonzac is represented by several canvases done in his characteristic manner—deftly and with verve.

Of particular interest is an important portrait by Modigliani. With the colors Modi-

gliani made peculiarly his own and with the anatomical exaggerations which identify so unmistakably his works, the Carstairs exhibit is permeated, like most of this artist's canvases, with an indefinable feeling of sadness. In subject it is close to the artist, being a portrait of Mme. Zborowska, the wife of Modigliani's principal benefactor. It is one of a series which the artist painted for Mme. Zborowska and her husband in return for financial help.

### Sterne Got His Sugar

Under the sub-head of "Business," Herb Caen pointed out in the *San Francisco Chronicle* how that city's famed painter, Maurice Sterne, had just returned from Hawaii, where he held an exhibition of his work—and turned a neat phrase. The show brought forth "ohs" and "ahs" but, unfortunately, no sales. The reason, explained Caen, was that Hawaii sugar tycoons, who do most of the islands' luxury purchasing were unhappy over the pre-war state of the sugar market and couldn't afford to buy paintings.

A small measure of retaliation was Sterne's when, just before leaving for the U. S., he was guest of honor at a dinner given "by one of the heavy sugar families." At one point in the dinner, Caen's account continues, the hostess asked: "Mr. Sterne, do you care for sugar in your coffee?" "Well," answered the painter, "Yes—if you think you can spare it!"

## Guernica

THE EXHIBITION at the San Francisco Museum of Pablo Picasso's huge anti-war mural, *Guernica*, during September caused much comment on the West Coast—mostly favorable to the Spaniard's famous effort to aid the lost Loyalist cause. Perhaps the most intelligent explanation of this abstract propaganda was Charles Lindstrom's exhibition label, accompanying historical precedents and contemporary parallels shown in conjunction with *Guernica*.

"The attitude toward horror and suffering in art of the past has been almost consistently fatalistic," wrote Lindstrom. "There was an abundance of horror and suffering, but of an heroic sort, either in the glorification of a military victory or in commemoration of the moral triumph of a martyr. In the most dramatic presentation of anguish, *The Last Judgment*, there was contained, of course, a warning, but naturally the connotation of moral indignation and protest against cruelty had no place in such motifs.

"*The Battle of Anghiari* by Leonardo contains a rare degree of realism in its portrayal of conflict. There is, at least to the modern mind, an implied attack upon the folly of man, but the method of presentation is one of scientific detachment.

"Callot, in the 17th Century, appears to be the first to use his art for an open criticism of war. Goya, in the 18th, etched an attack which has remained until the 20th Century the classic of protest. His fierce documentation of the barbarities of the Napoleonic wars in Spain voiced the modern tone of moral outrage. The examples of the 19th Century were more sardonic than fierce.

"It is the art of our own time which has produced the most vivid protest against war, for today there is incontrovertible evidence of its nature—the photograph. Not until the invention of photography was the artist and the world given an accurate vision of war. Since its first use (in the United States Civil War) the invention of instruments of war has so monstrously increased destruction that its lenses, trained impassively on scenes of the World War, the wars in China, Ethiopia and Spain, reveal a horror too great for human sense to absorb. Numbed, one averts one's eyes—and the most horrid photos are rarely printed! No painting can equal these ghastly scenes. Yet this is a part of our environment—it is not the camera which offends, nor the painting. It is no part of wisdom to slay the bearers of ill tidings—the horrid facts remain, and it is they, not the report of them, which deserve abhorrence.

"The modern painter of war has always these shocking records of fact before his eyes. He may no longer paint trappings and heroics without mockery. But in his paintings of war he must of necessity recast the horror of his subject so that the mind will not recoil from shock. The artist must clearly remove the scene from the field of actuality so that the spectator is not too fearful to extend his sympathy to the anguished drama.

"Picasso's methods of abstraction accomplish this removal from actuality to the field of contemplation—permitting an emotional perspective—expanding the specific outrage to universal and timeless significance. In this state its message is fully appreciable. This is the *Last Judgment* of our age, with a damnation of human manufacture, and nowhere the promise of a paradise, except for that hope without which no protest would be made—hope for the eventual triumph of the intelligence and decency of man which would make war impossible."

After leaving San Francisco, *Guernica* went on exhibition in Chicago (see page 20).

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## Paolo of Venice

IN THE WAKE of two brilliant exhibitions in previous years honoring Titian and Tintoretto, the city of Venice this past summer organized a great exhibition of work by its third favorite artist, Paolo Veronese (on view until Nov. 4). Nearly a hundred paintings, and more than a dozen drawings have been installed in the Palazzo Giustinian to form one of the major shows of a now-wrecked tourist season.

The exhibition proper is supplemented by a special show of the artist's earlier masterpieces in the Church of San Sebastiano, the huge ceiling machines in the Ducal Palace, the decorations at Maser and many other works in Venice, which must of necessity be left in their original setting. Taken all together these present probably the most complete survey of Paolo ever attempted.

In such a gallant retrospective, several hidden qualities of the artist are suddenly revealed. Though few art history books take notice of Paolo as a serious portraitist, his *Portrait of a Gentleman Seated*, loaned by the Earl of Harwood, rises to a height of subtle grandeur and his repetition of the feat in another portrait even more sensitively conceived from the Collona Gallery in Rome, clinches Paolo's position. The exhibit also reveals the predominantly religious and pageantry painter as capable of a coolly intellectualized profane essay now and then and especially in the newly discovered and "recently restituted" (the Italians are proud to say this whenever they can) *Venus and Mercury with Eros and Anteros Before Jupiter*, now owned in Florence.

One of the high points in the exhibition, and hung as such, is *Christ on the Cross Between the Virgin and St. John* from the Church of S. Lazzaro dei Mendicanti in Venice. The limpid tragedy, restrained drama, and the contrast of the magnificently painted Christ before a swirl of background color and the golden garland of the chorus impart a supreme monumentality to the theme.

The *Crucifixion* and many other of the more interesting exhibits are products of recent cleanings and restorations, of which there has been considerable activity this past year in Italy. Many of the paintings in the Veronese show are works that have been formerly and traditionally assigned to Zelotti, fellow worker and competitor of Paolo. Among these are an *Annunciation* from the Uffizi and the *Sermon of John the Baptist* from the Borghese.

While no great reshuffle of Paolo's position has taken place as a result of the Venetian exhibit, the artist has been recognized anew as more than a decorator and arranger of picture furniture. Through his art the emotional fire of Venetian painting was cooled slowly without cracking and brought to the point where it was readied for the calculated astronomy of baroque art.

## How Modern Is Modern?

"How Modern is Modern?" asks the Brooklyn Museum in the title to an exhibition current through Oct. 29.

"Not very," seems to be the answer, for the show, which is made up of reproductions of prehistoric drawings and paintings and reproductions of modern drawings and paintings, emphasizes the similarity between the two periods of work. Separated by epochs of time, they are, in many respects, concurrent in style. Many of the creators of the art of tomorrow, it seems, have at one time or another taken many a long and plagiary look at the art of the days before yesterday.

15th October, 1939



Phyllis Dobson: JOHN FOLINSBEE

## Richly Pigmented Canvases of Folinsbee

QUIET CLUSTERS of Maine farm buildings, prows of land bearing the brunt of an off-sea storm, groups of husky fishermen working over their nets—these are some of the contrasting aspects of Down East summer that John Folinsbee of New Hope has brought to the Ferargil Gallery for his October show.

Folinsbee's canvases are richly pigmented; luscious segments of paint are pressed to the canvas with swift, practiced strokes that belie all labor and give the impression of work rich in pleasure for the artist. Notable in this year's pictures is a higher key that is at the other end of the scale from the moody blue-blacks that marked so many of his previous landscapes. Fields now are done in rich greens, and they are bathed in bright, high

keyed light that is accentuated by sharp shadows. Always adept at catching the essence of a mood, Folinsbee in *Fog at Friendship* has pictured a pier set off against a wet expanse of fog that grays the water of the bay and envelops anchored harbor craft—a moment caught at the crest of its significance.

Interspersed with these larger landscapes are portraits that form personal accents to the group of canvases as a whole. Personalities and fleeting expressions are caught in the artist's quick strokes, just as are momentary aspects of rolling fields under a changing sky in his landscapes.

Folinsbee's exhibition, which is a regular feature on the Ferargil schedule, continues through the 30th.

## Lectures by Dorothy Grafty

Thirty lectures designed to acquaint the students, faculty, and alumni of Philadelphia's Drexel Institute of Technology with the basic principles of design are scheduled for the coming year. The lectures, which will also touch on the many phases of art to be found in the museums, galleries, studios and workshops of the city, will be given by Dorothy Grafty, clear visioned, discerning critic of the *Philadelphia Record*, and Curator of the Collections at Drexel.

During the course of the talks, trips will be made not only to Philadelphia's many galleries and museums under the guidance of Miss Grafty, but also to wrought iron and stained glass workshops. This vitally alive program is being sponsored by the Advisory Art Committee of Drexel, composed of Ed-

ward P. Simon, architect; Nicola D'Ascenzo, stained glass designer; Miss Grafty; Walker Hancock, sculptor; Dr. Parke R. Kolbe, president of the Institute; William Rittase, photographer, and Samuel Yellin, wrought iron designer.

## Horace M. Swope Dies

Horace M. Swope, an associate of the Marie Harriman Gallery, died on Oct. 10 at the Long Island home of his cousin, Herbert Bayard Swope, former editor of the old New York *World*. He was 56 years of age. Born in St. Louis, Swope graduated from Harvard in 1905 and was later identified with many civic enterprises in his native city. He was for many years a trustee of the City Art Museum of St. Louis.



Romance of the Mails—In the Old Cattle Country: ALBERT T. REID.  
Mural Commissioned by the Government for Sulphur, Okla., Post Office.

## Albert Reid Paints Old Cattle Country for Oklahoma Post Office

BEHIND THE ENTIRE PROGRAM of the Treasury Department's Section of Fine Arts is the desire to bring art to the people, to stir their appreciation of native artistic products. So it is with close interest that the Section watches the reactions of "the man in the street" when a government commission mural or sculpture is installed in some post office or court house. Judging from local reports, Section bosses have little need to worry about what Sulphur, Oklahoma, thinks of the government mural, *Romance of the Mails—In the Old Cattle Country*, which Albert T. Reid painted for the local post office.

Reid, a native son of neighboring Kansas, painted realistically a subject he knows from the grass-roots. He was born in Concordia,

when that settlement was a young cattle town far from the railroad; his father operated the stage-coach line and Reid was five years old before he saw his first train. Now nationally known as artist, teacher, lecturer, publisher, cartoonist and designer, Reid still claims Kansas as home and Kansas is proud of his claim.

Said the *Wichita Eagle* when Reid's mural was exhibited at the Kansas Free Fair preliminary to installation in Sulphur: "There is no quarrel about an Albert Reid picture. Everyone can understand it and everyone likes it; he knows his horses." The *Topeka State Journal*: "Mr. Reid's mural is much liked by everyone, both artists and laymen." The *Topeka Capital*: "It's enough to say it is an-

other of his spirited paintings." The *Oklahoma*: "An accurate, moving and colorful recording of the romantic days in the old cattle country." The *Kansan*: "Albert Reid knows animals and stage coaches as he knows the history of the country where he was born, which makes his pictures authentic and interesting." Said Jeff Bramlett, veteran rancher: "I'd buy the mate to that sorrel leader if somebody will bring him in."

Wrote C. E. Fair, Sulphur Postmaster, to Edward B. Rowan, assistant chief of the Section of Fine Arts: "The citizens of Sulphur and Murray counties join me in expressing our sincere appreciation to you and to Mr. Reid for this beautiful and expressive mural decoration."

## 300 Years of Medicis

WHEN young Giovanni d'Averado took the hand of pretty Piccarda Bueri and led her before the altar the die was cast for Florence, for all of Italy and for much that the western world calls art and letters. The two founded the dynasty of the Medici.

Giovanni had a flair for finance and Italy needed banks in the 14th century. He also had a flair for politics and for art, music, and literature and he passed the heritage on to two sons. And between that time, which was the latter 14th century, until 1737, the House of Medici produced more bankers, despots, connoisseurs, popes, cardinals, queens, merchants and artists than any other family known in history.

At the Palazzo Medici in Florence this year the family's native city has honored it with a great exhibition of art, literature and historical documents relating the 300 years of Medicis. With the pristine splendor of the great palace marred somewhat by time, and by the presence of a police station on the ground floor, a fabulous treasure of material has been installed in the great rooms.

The first part of the exhibit is given over to Medici iconography—tables upon tables of genealogy, innumerable heraldic emblems and shields, and an array of family portraits that would stagger even a Cabot. After several rooms choking with such memorabilia, the exhibition takes a sudden commercial turn and the visitor is faced with a roomful of documents relating to the Medici Bank—prosaic items such as are thrown away daily in the wastebaskets of the Guaranty Trust Company, New York, but, because of their antiquity and yellowed patina, here have gained a precious sanctity.

The fine arts—the largest section of the exhibit—is an enviable museum in itself. One entire room is devoted to "Michelangelo and

the Medici," filled with original drawings, autographs, testimonies, several sculptures, and architectural designs. Through the other rooms are works by nearly every other important Renaissance artist. Michelangelo's *Combat of the Centaurs*; Donatello's *David*; Uccello's *Battle of San Romano*; Botticelli's *Adoration of the Magi* and his *Pallas and the Centaur*; Verrochio's bust of *Piero the Magnificent*; dozens of Bronzinos, works by Cellini, Titian, Raphael, Vasari, and Mino da Fiesole are part of the dazzling array. Precious books, manuscripts and miniatures; Stradivarius and other mellowed musical instruments—all are excellently installed as tangible testimony to the breadth of the Medician spirit, the greatest patron family art has known.

## Question of Limitation

(Even Gainsborough had moments when he wanted to get away from it all.)

"I'm sick of Portraits and wish very much to take my viol-da-gamba and walk off to some sweet village when I can paint landscapes and enjoy the fag-end of life in quietness and ease. But these fine ladies with their tea-drinkings, dancings, husband huntings, etc., will fob me out of the last ten years, and I fear miss getting husbands too. But . . . we must jog on and be content with the jingling of the bells, only, damn it, I hate a dust, the kicking up a dust, and being confined in harness to follow the track while others ride in a wagon, under cover, stretching their legs in the straw at ease, and gazing at green trees and blue skies with half my *Taste*. That's damned hard. My comfort is I have five viol-da-gamba . . ."

A letter to William Jackson the musician from Gainsborough in

*Masters of English Painting*  
by R. H. WILENSKI.

## Brooklyn's Schedule

NEW YORK CITY's cultural outpost, the Brooklyn Museum, has mapped out a busy season, its 1939-40 schedule running from a display of corsets to memorial shows of watercolors for George Pearse Ennis and Paul L. Gill.

Following the display of corsets (now being pushed by Paris designers to re-enslave the distaff side) during September, is an exhibition of more than 160 photographic prints called *Long Island in the 70's*. The exhibits were culled from a collection of 2,000 negatives made by George B. Brainard and given to the museum 20 years ago. A print show, featuring Rembrandt, opened on Oct. 7 and continues through the 29th. Titled *The Putnam Memorial Print Exhibition*, it is organized as a tribute to William A. Putnam, whose generosity made possible the museum's print room. Running concurrently (Oct. 14 to 29) is a show of the museum's recent acquisitions.

Next comes a comprehensive show of masks (Oct. 24 to Jan. 1), drawn from the institution's collections. Overlapping this exhibition (Nov. 4 to 26) are the important memorial exhibitions to Ennis and Gill, two of America's finest watercolorists.

The new year opens with an extensive display of the works of Eastman Johnson, noted American painter-reporter. The Johnson exhibits, many of which have never before been publicly shown, go up on Jan. 17 and remain a feature attraction until Feb. 25. Rodolphe Bresdin's etchings occupy exhibition walls from Feb. 9 to March 31, just preceding the museum's second large show (March 12 to May 5) given over to costumes. Concluding feature on the schedule is the show by Brooklyn artists, opening April 5 and continuing through the 28th.



## Medician

CELEBRATING the museum's 25th birthday with an exhibition honoring the 550th birthday of Cosimo de Medici, Leslie Cheek, Jr., new director of the Baltimore Museum of Art, established a reputation for brilliant showmanship that promises many another exciting art show for the Maryland metropolis.

"In all its 25 years the Baltimore Museum of Art never had such a night," writes Alfred D. Charles of the Baltimore *Sun* in an enthusiastic account of the opening, attended by 1,800 guests. "The arrangement of the six galleries was so brand new that there was no name for it. Some suggested 'maze' because a spectator was supposed to enter one door and continue in orderly fashion through a series of partitions until he emerged at the end immersed in Medician culture. Some suggested 'shower bath' because of the gentle pelting of art from all sides."

But before the new director opened the escape-proof galleries to the fast arriving crowds, he signaled the formal opening of the show and out of the depths of the basement and out of the 15th and 16th centuries came dancers, singers and court musicians all costumed as at the court of Lorenzo the Magnificent. They were the Peabody dancing class, moving to the music of Lorenzo, whirling lightly through a gaillard.

The show itself was another feast in showmanship. Lured to the entrance by a great sign that read BEGIN, the visitors were confronted immediately with a definition of The Renaissance—"a rebirth of man's love of his world, of his knowledge, of his hopes for the future." Next followed photographs of the inventions, the discoveries, the new art of the Renaissance. The City of Florence was laid out in panorama before the visitors and houses of the great and monuments of Medician fame indicated on it.

Medici portraits, (including Henrietta Maria, Maryland's own Medici), Renaissance sculpture, works by Ghiberti, Donatello, Della Robbia, Michelangelo and others were illustrated and interestingly captioned; architectural designs by the great architects followed.

Finally, visitors to the show emerged into a room that demonstrated the spread of the Renaissance. "Here," continues the *Sun* reporter, "were examples of it in France, Germany, England, America. Here were Renaissance types in Baltimore—the University Baptist Church, the Maryland Institute, the Emerson Tower, even old No. 6 Engine company."

## From the Danube

Nearly a hundred paintings by Hungarian artists, assembled by Dr. L. Polgar, are on exhibition at the Delphic Galleries, New York, providing one of the most comprehensive shows of that national style to be shown in America. Works by many of the country's best known artists are included and the show encompasses both academic work and the less sophisticated lyric painting in the peasant tradition.

Aba-Novak, Kadar, Marffy, Szoeny, Voeroes, Koermendi, and Gruenwald are among the artists with distinctive and less conservative pieces.

## "Life in America" Extended

The Metropolitan Museum's popular summer show, "Life in America" has been extended, along with its exhibit of Contemporary American Paintings, until January 1. The price of the catalogue for the "Life in America" exhibition is reduced from \$1 to 50 cents.

15th October, 1939



Self-Portrait: WILLIAM GROPPER  
Lent by Elmer Adler

## At the Grolier

A LARGE EXHIBITION of contemporary American prints in which nearly 200 graphic artists are represented by one of their best works and, in most cases, by an additional self portrait print, will be on view to the public at the Grolier Club, New York, from Oct. 20.

The self portraits, which, aside from their own intrinsic artistic value, lend a decided intimacy and humor to the show, are nearly all from the collection of a member of the club, Elmer Adler, who has spent many years gathering self portraits of contemporary American printmakers.

Though it is not generally known, most of the exhibitions at the Grolier Club are open to the public after the opening day. The club's shows are related always to the graphic arts—to printmaking, typography, fine books, and other phases of printing. The club house, located on 60th Street between Madison and Park Avenues, is richly appointed and contains one of the best libraries in the country on the subject of books.

John Taylor Arms, well known printmaker, will give an address to members on the opening evening on "American Prints and Print Makers of Today."

## Specters of 1939

"Specters, 1939 A.D." was the title of a show by Kurt Seligmann, Swiss painter making a debut recently at the Nierendorf Gallery, New York. The paintings are made by applying metallic pigment to glass under high temperature.

"This is a witchy brew of fleshless figures, odds and ends of the imagination," wrote Jerome Klein of the *Post*, "akin to some recent surrealist eruptions and also reaching back to an age-old macabre pictorial tradition. The horror element is handled with restraint, while color effects are brilliant and intense."

## Attention, Alabamans!

Early next month the tenth annual exhibition of the Alabama Art League will open at the Montgomery Museum of Fine Arts in Montgomery, Ala. Exhibits are restricted to members and will include work in oils, pastel, watercolor, prints, sculpture and crafts. A certificate of merit, carrying a \$25 award, will be given in addition to three honorable mentions worth \$5 each. The show opens Nov. 7.

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## Golden Gate Talks

THE IMPORTATION of the Golden Gate Exposition's famous art exhibitions has charged the San Francisco air with an awakened and an intensified consciousness of art. It is a consciousness that will linger long years after the exhibits themselves have been returned to their sources.

Much of this lasting effect is due to the ambitious educational program that was planned by Dr. Grace McCann Morley and carried out under the direction of Katherine Field Caldwell with the assistance of Walter Gordon (now assistant director of the Portland Museum) and Betty Judell.

The program includes four daily talks based on specific periods represented in the exhibition. Supplementing this are lectures with lantern slides given Saturday afternoons by staff members and by visiting lecturers, some of whom have been Frank Crowninshield, Sheldon Cheney and Elsa Gullberg. Special courses of lectures have been given afternoons and evenings at which a small fee is charged.

A recently inaugurated feature is the series of lectures arranged for school teachers who come, city by city, on designated days to the auditorium. Langdon Warner has been associated with this phase of the work.

Serving as a gauge to the effectiveness of the educational program are the attendance statistics. The public has participated increasingly, doubling attendance so that now more than 2,000 people a week follow the gallery talks. A spread in taste has also become evident. The Old Masters, who at first out pulled all other sections, are now being matched by the contemporary American exhibitors and by the displays in the Arts of the Pacific division.

### A Snood for Picasso

Recently in Chicago, where Picasso's huge *Guernica* was being exhibited under the sponsorship of the American Artists Congress, an incident came to pass that seemed to give credence to the claims of efficacious hair lotions.

Chicago artists calmly took the bombing scene, reported Copeland C. Burg, critic for the *Herald-American*, "but when they walked into an adjoining room at the Arts Club, things happened. In this room are more than fifty studies made as the master (use broad A please), fashioned his great opus. There are bulls rampant, old women going heavily to teeth and a man with one eye straight across his brow, the other running up and down. But these brought no alarm. It was when the artists saw a sketch of a man with fuzzy hair that they began tearing their own. For the man's hair was real!"

Picasso was for a time suspected of a "screwball trick," but a later note from the Chicago critic brings the explanation, given out by the Arts Club. Some wag of an art student had attached a hair net to the painting after it had been hung.

### For Cranbrook Academy

As reported in the September issue of THE ART DIGEST, the Cranbrook Academy of Art has entered the ranks of educational institutions that are becoming important collectors of American art. Cranbrook, located in Bloomfield Hills near Detroit, has begun its collection around a nucleus composed of canvases by Hobart Nichols, newly elected president of the National Academy, William M. Paxton, Jerry Farnsworth, Andrew Winter, Carlo Ciampaglia, John E. Costigan, Barse Miller and Paul Trebilcock.



*Abundance*: SAUL SCHARY

## Once Abstract

How does an abstract artist paint when he ceases to abstract?

Appearing in his first one-man show in eight years, Saul Schary, New York artist formerly well known for his abstractions, gives an interesting answer to this question at the Milch Galleries, New York, (from Oct. 16 to Nov. 4). Nudes, figures, portraits and still lifes, done in a manner that sharply contrasts with his earlier work, form Schary's main subject matter.

"I reached a cul-de-sac in abstract art," says Schary, "I abandoned it completely about six years ago turning instead back to nature." The female figure has since then interested the artist most, and, working in warm mellow colors and fluid brush strokes, Schary creates chords of luminous color in his nudes. His *Nude in Gold* has an enveloping rich golden yellow. Echoes of Renoir's color are sounded in *Abundance*, another nude, which is surrounded by cool greens. In his heads, especially that of *Maude Scholle*, there is something of the simplicity of Derain. The luminous color returns in *Still Life with Melon*.

Schary was born in Newark in 1904, studied at the Art Students League, and later at the Pennsylvania Academy, and spent two years painting in France. His last exhibition was held in 1931 at the Daniel Gallery and since that time he has exhibited only individual works in the larger national shows.

### Plagiarism in the Arts

Along with the flood of popular musical concoctions that are steals from the classics, there is, according to the Graphic Arts Forum, a corresponding flood of plagiarism in the field of visual arts.

The Forum, in a recent meeting in New York, drew attention to specific cases in which the highly personalized styles of several artists were imitated, unacknowledgedly, by advertising and other commercial artists. As a means of combating this tendency, the Forum referred its findings to the Artists' Guild, the Advertising Guild, and the United American Artists, commercial section.

In stressing the impending gravity of the situation, John Groth, New York cartoonist, pointed out that William Hogarth, 18th century English artist, lost a fortune because he could not work as fast as his plagiarizers.

## I.B.M. Bounty

AFTER ANNOUNCING the prize winners in the *Contemporary Art from 79 Countries* exhibition at the New York Fair (THE ART DIGEST, Oct. 1), Thomas J. Watson, president of the International Business Machines Corporation, sponsors of the show, journeyed to San Francisco to announce the winners in the I.B.M. show at the Golden Gate Exposition. The announcement, made at a luncheon attended by I.B.M. executives and representatives of California's art and political worlds, brought \$2,400 worth of good news to exhibitors from 10 of the 79 nations.

Topping the list is Carlos Botelho of Portugal, whose *View of Lisbon* put \$500 on the credit side of his personal ledger. Next was Pierre Paulus of Belgium; his *Blast Furnaces at Charleroi*, a smudgy-aired industrial scene, enriched him by \$400. Salvador Dali, the Spanish surrealist, took the third prize, \$350, with his *Enigmatic Elements in Landscape*. Maurice Utrillo represented France among the prize winners, his *Church of St. Aignan at Chartres* taking fourth money, \$300.

Tiny Luxembourg, now simmering on the 50-yard line right between the teams fighting on the European gridiron, was brought into the list of prizewinners by Joseph Kutter, whose *Castle of Clervaux* was awarded 5th prize with \$250. Sixth place, taken by Joseph Inguimberty with *In the Tonkinese Delta*, sent \$200 to far-away French Indo-China. To Wales went the 7th prize in recognition of Morland Lewis' *Welsh Coast and Hills*.

Eighth, ninth and tenth awards, each worth \$100, went respectively to Domenico de Bernardi of Libya for his *Tomb of the Caramanlis*; to Milo Milunovic of Yugoslavia for his *Scene Near Belgrade*; and to Shunzan Yagioka of Japan for his *Twilight*.

The art jury responsible for stratification

of the chosen works was made up of leading West Coast museum and business officials, namely: Philip Fay, director of the United States Chamber of Commerce; Dr. John Douglas, of the De Young Memorial Museum; Roland J. McKinney, director of the Los Angeles Museum; Marshal Dill, president of the San Francisco Chamber of Commerce; Dr. Grace Morley, director of the San Francisco Museum; John O'Shea; and Spencer Macky, director of the California School of Fine Arts.

Of the nations included on the honor list of the Golden Gate show, only three—France, Luxembourg and Japan—were among the prizewinning nations of the I.B.M.'s New York Fair show. Other New York winners were United States, Germany, Poland, Czechoslovakia, Uruguay, Norway and Ireland (first award to John Keating).

## New York Sees Hubert Davis

Hubert Davis, whose watercolors will have their first New York showing from Oct. 16 to 29 at the Ferargil Galleries, became an artist only after periods of employment in a steel plant, a silk mill, a furniture factory and a brickyard. His art training, which gave him the base on which he has since developed his own way of working, was begun at the Pennsylvania Museum School, continued at the Art Students League and concluded in Paris at Colorossi's, Leger's and the Academie Julien.

Davis' exhibition deals mostly with landscape. Trees, rendered with impressionist-like plays of color, stand out against low fields, or tower over deserted buildings. The artist has a keen eye for the subtle differences wrought by the weather; his scenes are shown under a great variety of conditions, ranging from brilliant summer to opaque winter.

## Project Sponsors

THE FEDERAL ART PROJECTS, no longer an exclusive governmental expense, now have local sponsorship which will continue the projects at 90 per cent of their former levels, according to the Works Progress Administration. The new relief act requires that art, music, writers and historical records survey projects be partly paid for locally after Sept. 1, a share that will amount to 25 per cent after Dec. 31. The theatre project is dead.

The monthly cost of the arts program, according to Florence S. Kerr, assistant W.P.A. commissioner, will be \$3,357,000, of which local sponsors contribute about 13 per cent. Estimated average employment is 34,500. Mrs. Kerr says that she has applications for 173 art projects under local sponsorship, as compared with 186 under the former exclusive Federal arrangement. New York City, under the sponsorship of Mayor LaGuardia, employs 2,400 artists at a cost of \$265,770.

Sums up Mrs. Kerr in the *New York Times*: "Any doubts which may have existed as to the importance and popularity of these projects are now dissipated. The true measure of public approval is seen in the fact that local bodies within each state already have come forward with sufficient support to continue these projects at approximately 90 per cent of their former levels. As a result, the shift from Federal to local sponsorship is being made in most instances without perceptible interruption to routine or operations.

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Turkey Cove Ledge: ANDREW WYETH

## Andrew Wyeth Repeats Success in New Show

ALREADY an established "best seller" at the age of 24, Andrew Wyeth's second exhibition at the Macbeth Gallery, New York, on view through the month, broke records again this year when, on the opening day of the show, red stars were pasted upon 18 out of a total of 24 paintings in the show. These stars are the art dealers' quaint and beloved symbols that the pictures have found lodgment in the homes of art lovers who love art well enough to live with it.

Wyeth's latest group of watercolors—all of them sea and landscapes from the Maine coast—is supplemented by an impressive number of drawings and dry-brushed black and whites which serve to demonstrate the artist's structural backlog. Aware that his virtuosity with watercolor is a constant worry to the critics, the young artist probably wanted to prove that he uses "no mirrors."

A deeper, richer color appears in the latest works and the percentage of ephemeral effects that "come off" remains magically high. Wyeth's subject interest is the salty Maine fishing life, an environment in which he lives himself. A cove, a schooner wrecked or under sail, lobster traps, seashore farms, and other ocean-edge glimpses of color are starting points for his pictures. The artist's technique defies formula; though it is in the tradition set moving by Winslow Homer, it is instinctive in its operation under Wyeth's hand.

Of one picture, *Wreck on Doughnut Point*, Wyeth tells the story that the natives objected so strongly to the inclusion of three figures in the foreground whose backs interrupted a clear view of the floundered schooner that, as an appeasement measure to the townspeople, he had to paint another version in which the ship could be seen in all its misfortune.

## Why Modern Art?

THE PALACE OF THE LEGION OF HONOR in San Francisco plans to open in November an extensive exhibition that will attempt to answer the question posed by the exhibition's title: "Why Modern Art?"

Dr. Walter Heil, the Palace's director, is now in the East selecting the 200 exhibits through which he intends to explain just why modern art is what it is. About 40 of the exhibits will be early old masters, 40 will be by masters of the 19th century, and 120 by contemporary painters.

"The show," explained Emilia Hodel in the *San Francisco News*, "is planned to present the continuity in the development of Western painting, offering its sources and logic. A span of six centuries—from the 14th through the early 20th—will illustrate the problems of tangible form, the solving of texture and surface, light and shade, decorative tendencies, romantic interpretation, realism, the conquest of intangible phenomena of nature in Impressionist painting, and the searchings of today."

"Each new direction in painting," Miss Hodel continued, "will be amply illustrated, with groups broken down into smaller divisions under such descriptive titles as *Traditionalists*, *Pattern Makers*, *Expressionists*."

In speaking of the coming show, Dr. Heil alluded to the reluctance of each generation to follow in the exact footsteps of the preceding generation. "We hope to illustrate this constant search toward a new interpretation," he stated.

Dr. Heil plans to tap important public and

private American collections for exhibits. Chardin's *Grace Before Meals*, now at the New York Fair, will, it is planned, be Dr. Heil's *pièce de résistance*, although it will find itself in the company of several pictures equally famous. Other European loans to the New York Fair will be available for the West Coast showing, due to the reluctance of their owners to risk their return through submarine-infested waters.

## Charles Ward Views Mexico

After serving for some years as a machinist, Charles Ward took up painting, and has now just concluded an exhibition of his work on 57th Street at the Ferargil Galleries. Ward's exhibits, small watercolors and sketchy oils mounted, unframed, on mat board, are mostly concerned with Mexico and its colorful inhabitants. Both oils and watercolors are freely handled, with quickly applied areas of bright color achieving effects effortlessly.

Ward, who, when he turned from machinery to art for a career, studied at the Pennsylvania Academy and the Trenton School of Industrial Art, has executed three murals for the Post Office at Trenton, N. J., and one for a North Carolina building.

## Color Prints by Rouault

Georges Rouault, the prominent French painter and printmaker, will be featured at the Whyte Gallery in New York during the last fortnight of October. His show—of lithographs and aquatints—will include two series of color aquatints: *Cirque* and *Passion*.

The Art Digest



## Auction Calendar

October 18 & 19, Wednesday & Thursday afternoons, Parke-Bernet Galleries; property of the late Mrs. William W. Farr, A. S. Lowenberg and others; first editions of American & English authors; autograph letters & other literary property. Now on exhibition.

October 19, Thursday afternoon, Parke-Bernet Galleries; from collection of Payson Thompson & others; Chinese antique jades, Chinese ivories, enamels, teakwood furniture & decorations. Now on exhibition.

October 19, Thursday evening, Plaza Art Galleries; from Tim Flynn's Tavern and other sources; Currier & Ives prints; lithographs by other 19th cent. Americans. On view from October 16.

October 19, 20 & 21, Thursday, Friday & Saturday, Plaza Art Galleries; from private owners; English, French, Italian, Spanish and American furniture; Oriental rugs; English & American silver; porcelains; fabrics; objects of art. On exhibition from October 16.

October 20 & 21, Friday & Saturday afternoons, Parke-Bernet Galleries; property of Clarence E. Chapman; English & American 18th century furniture & silver; Chinese porcelains, lacquer; Navajo blankets; Oriental rugs. Now on exhibition.

October 24, Tuesday afternoon, Parke-Bernet Galleries; from private collections; jewelry, including carved jade rings and pendants. On exhibition from October 21.

October 25 & 26, Wednesday & Thursday afternoons, Parke-Bernet Galleries; from collections of the late John Wanamaker and Ogden Mills; autograph letters, historical documents, important books. On exhibition from October 21.

October 27 & 28, Friday & Saturday afternoons, Parke-Bernet Galleries; from Morton F. Plant estate; English needlepoint and tapestry furniture; Oriental porcelains & rugs; Brussels Renaissance tapestries. On exhibition from October 21.

## Sales at Plaza

INTIMATE SCENES from America's past century abound in the Oct. 19th sale at the Plaza Art Galleries, New York. Sounding a nostalgic overtone are a large selection of lithographs by the tremendously active Messrs. Currier & Ives, and a group of contemporary prints by other recorders of things American.

Featured are several full sets, one of which—*The Prodigal Son*—is a comparative rarity on the auction market. Another full set is *The Seasons of Life—Childhood—Middle Age—and Old Age*. Other examples, in splendid color and condition, are *American Farm Scene*, *Winter; View on Long Island*; and, of special importance, *Husking*, the Eastman Johnson scene, regarded by many as being among the best of Currier & Ives prints. In the category of sporting subjects the Plaza sale offers collectors a chance to acquire *Trout Fishing on Chattegay Lake*, *American Hunting Scene—An Early Start*, and *A Good Chance*.

Flower prints abound, as do works depicting historical scenes, fruit and miscellaneous subjects. All come from Tim Flynn's Tavern, Mrs. Otto H. Young and other owners.

Beginning on Oct. 19 and continuing on the 20th and 21st, the Plaza Galleries organization will disperse at auction a large collection of American furniture, porcelains, silver, and Oriental rugs from private owners. English, French, Italian and Spanish pieces are also found among the offerings at this event. In addition to the furniture there are a group of decorative oil paintings, English and American silver, bronzes, and a large assortment of bric-a-brac.

### Springfield Views Nagler

Religious canvases and landscapes by Fred Nagler form the current feature at the Springfield Museum of Fine Arts. The show, which continues through the month, brings an old favorite back to the museum. A native of West Springfield, Nagler has often exhibited with the Springfield Art League, and has received numerous prizes in those showings.

15th October, 1939



William and Mary Carved Sofa, in 17th Century Needlepoint. In Morton F. Plant Sale at Parke-Bernet

## Variety Keynote of Parke-Bernet Auctions

ONE SECTION of the Parke-Bernet Galleries' exhibition rooms is distinctly Oriental in flavor—a flavor it will retain until the afternoon of Oct. 19, when the Chinese jade, semi-precious mineral and coral carvings and cloisonné enamels now on view there will be sent to new owners by the auctioneer. The sale lots have been drawn mostly from the private collection of Payson Thompson, with additions from other owners.

One of the most valuable 18th century jades is a covered vase of white mutton-fat jade, its quadrangular body decorated with figures in mountain landscapes, all crisply carved. In rich spinach green jade is a vase carved with a formal *t'ao t'ieh* motif. Among the objects carved from precious minerals are snuff bottles, libation cups, sword handles, table screens, lotus bowls, teapots, and animal, bird and human figures. The animal representations include incense burners in the form of hens, figures of stags with plum-blue blossoms studding the gray bodies, and doves with yellow plumage, all these in cloisonné enamel and of the 18th century Ch'ien-lung period.

Another Parke-Bernet exhibition gallery houses a wide selection of English and American 18th century furniture in a variety of woods, and a group of antique and semi-antique Oriental rugs, all of which will go on sale the afternoons of Oct. 20 and 21. These properties, which come from the collections of Mr. and Mrs. Clarence E. Chapman of Mahwah, N. J., are expanded by displays of Georgian and American silver and Sheffield plate, early American hooked rugs, lacquer inro and ivory carvings, table glass, china, and other decorations.

One of the pieces of greatest value in the collection is a Duncan Phyfe mahogany three-part dining table made by this celebrated

New York craftsman for Edmund Seecley of Goshen, New York, about 1819. Worthy of note also is a set of 12 Hepplewhite dining chairs and a Sheraton inlaid mahogany sideboard with two sliding tambour shutters.

In the sculpture section is a version, in bronze, of Bessie Potter Vonnoh's *The Bird Girl*; another version of this piece is in the Theodore Roosevelt bird sanctuary at Oyster Bay, Long Island.

### Elof Wedin Commended

A one-man exhibition by Elof Wedin, Swedish-born Minneapolis painter, successfully opened the season at the Hudson D. Walker Gallery, New York. Wedin, who is represented in the American show at the Golden Gate Exposition, was making his second appearance on 57th Street, having presented his work for the first time three years ago.

The New York critics, who took favorable notice of Wedin during his initial show, courteously returned his bow this year. Without exception they commented on his honesty and sincerity; and for one, Howard Devree of the *Times*, Wedin "made strides forward since his first New York show." His portraits, Devree noted, were less stiff and more appealingly personal; his still lifes, more fluently handled and more subtle of color; and his landscapes, more individual in style.

The artist, who studied at the Art Institute of Chicago and at the Minneapolis Art Institute, exemplifies, in his private life, a healthy self-reliance that is apparently growing scarce in America. Until such time as his art develops into a means of support, Wedin goes calmly about the business of earning a living as an expert steamfitter.

## Late Prices from the Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries.

### Furniture, Tapestries, etc.

Persian Palmette carpet (P-B, Divine, et al.)	\$670
Georgian; pine paneled room (P-B, Divine, et al.)	550
Adam; pair satinwood half-moon console tables (P-B, Divine, et al.)	340
Regency; English (circa 1815) break-front bookcase (P-B, Divine, et al.) J. R. Watkins	300
Persian; millefleurs carpet (P-B, Canfield, et al.) Stephen Kahn	850
Chippendale; pair walnut chairs (P-B, Munds, et al.) (18th cent. Pa.)	400
Hepplewhite; mahogany settee (P-B, Munds, et al.) (18th cent.)	325
Chippendale; mahogany chest of drawers (P-B, Munds, et al.) (Phila. 18th cent.)	320
Queen Anne; walnut lowboy (P-B, Munds, et al.) (18th cent.)	240

George III; silver service of forks & spoons (P-B, Munds, et al.) (London, 1810 & 1815) Darragh A. Park	\$525
Queen Anne; inlaid walnut chest of drawers (P-B, Munds, et al.) (18th cent.)	400
Regency; mahogany extension table (P-B, Munds, et al.)	400
Chippendale; carved mahogany armchair (P-B, Munds, et al.) (English, 18th cent.)	285
Greenhills, Inc.	
Bela L. Pratt; bronze fountain statuette (P-B, Plant) Robert A. West	450
Tudor; Gothic oak refectory table (P-B, Plant) Robert A. West	420
Kirman; flower garden carpet (P-B, Plant) Robert A. West	350
Walnut serving table (P-B, Plant) Mrs. D. W. Brown	250
Mir Serebend; carpet (P-B, Plant) M. Van Brink	200

## THE PRINT MAKERS: OLD AND NEW



Patio at 630 Ann Street, New Orleans: MORRIS HENRY HOBBS

### Old New Orleans as Seen by Etcher Hobbs

VICTIMS of the too-insistent oratory in the nation's capital can find ready surcease from embargo-ruffled nerves by visiting the Natural History Building, where exhibition walls are now occupied by 36 etchings, aquatints and drypoints of tranquil old New Orleans. All executed by Morris Henry Hobbs, president of the Louisiana Society of Etchers, they carry the calm atmosphere of those sections of New Orleans that rest in the security of a long tradition. The exhibition continues through October.

Metal work balconies, narrow one-way streets, expansive patios harboring well heads and scores of potted plants, doorways counting their age in centuries—all these aspects of one of the oldest settlements in the South served as source material for Hobbs' needle. *St. Louis Cathedral, Old Absinthe House, Old Gallatin Street, Stairway in the Marchand Patio, Slave Quarters, The Napoleon House, and Maison Seignouret Courtyard* are some of the architectural plates that give the show its strongest overtones of tradition-rooted restfulness. In another vein is a gay impression, *Mardi Gras on Royal Street*, which shows the city alive and joyous in the midst of its far famed carnival.

Born in Rockford, Ill., in 1892, Hobbs studied at the Chicago Art Institute, devoted many years to architecture, and, in 1925, turned to etching. In the studio of J. Ernest Dean of Toledo he began his study of the peculiar

properties of the copper plate, a study which he continued under Ralph Fletcher Seymour and other British and American etchers with whom he worked during a period in France. Ever since 1927 when his first print was accepted for exhibition by the Brooklyn Society of Etchers, Hobbs has been included in most of America's print shows. His works have been also included in such standard selections as the annual, *Fine Prints of the Year*. Besides his Louisiana affiliations, the artist, who divides his time between Chicago and New Orleans, is a director and member of the Chicago Society of Etchers.

### Print International

Europe's absorption in mutual destruction has so far not hampered international exhibitions scheduled for the United States this season. The Seventh International Exhibition of Lithography and Wood Engraving, which opens Nov. 10 at the Art Institute of Chicago, will be strong in foreign exhibits. Already entries have been received from 21 foreign countries.

The show's exhibits will be selected on Oct. 18 by a jury made up of Peggy Bacon of New York, Asa Cheffetz of Springfield, Mass., and Todros Geller of Chicago. A second selection will be made from the exhibited entries; 100 of them will be chosen for a one-year circuit of museums in all parts of the country.

### Pennell's Generation

A FLASH-BACK that sheds light on an earlier, slower-tempoed America has been engineered by officials of Wesleyan University, who organized their October print show around the title: *Prints by Pennell and His Generation*. On view through the month in the Davison Art Rooms of the university's Olin Library, the show is the first of a series, open to students and public, which will be sponsored by the Middletown, Conn. institution.

Joseph Pennell, illustrator, printmaker, teacher, writer, turned to etching when that process was almost a novelty in American art and, until his death in 1926, used it to bite into copper his impressions of the scenes and people that comprised his circle. An active, aggressive person, Pennell's world was a wide one, and his artistic production was tremendous. England, France and Greece inspired much of his work, but of more interest and importance was his discovery of the beauty and drama of New York's skyscrapers, recorded in such plates as *Among the Skyscrapers, New York from Brooklyn Bridge*. Among his industrial subjects on view is his famous *Trains that Come and Trains that Go*.

New York at the turn of the century—with horse-drawn cabbies, gas lights, and mutton-sleeved blouses—comes to life in the etchings of C. F. W. Mielatz, whose prints, *Astor House* (1910) and *Grand Central Station at Night* augment the Pennell exhibition.

Helping to fill out the picture of Pennell and his contemporary artists—a picture that invites contemporary appraisal—are some New England scenes etched by Charles Adams Platt, who was also a distinguished architect; plates by the much-travelled Cincinnati, Frank Duveneck; and a selection of wood engravings by Timothy Cole.

All the exhibits of the Pennell show, as well as all the prints in the extensive Wesleyan Print Collection, may be borrowed by educational institutions and museums.

### From Dust Returneth

Cellarization is not the only cause for the disappearance of museum possessions. Sometimes it's simply dust.

California's dust settled into the basement of the E. B. Crocker Art Gallery in Sacramento for decades; and it was not until a few years ago, when Harry Noyes Pratt became director of the institution, that the basement's cargo was explored. Among the items it yielded were drawings—more than 1,000 of them—by masters of the 15th to the 19th centuries, all purchased in Europe between 1868 and 1870 by Mr. Crocker.

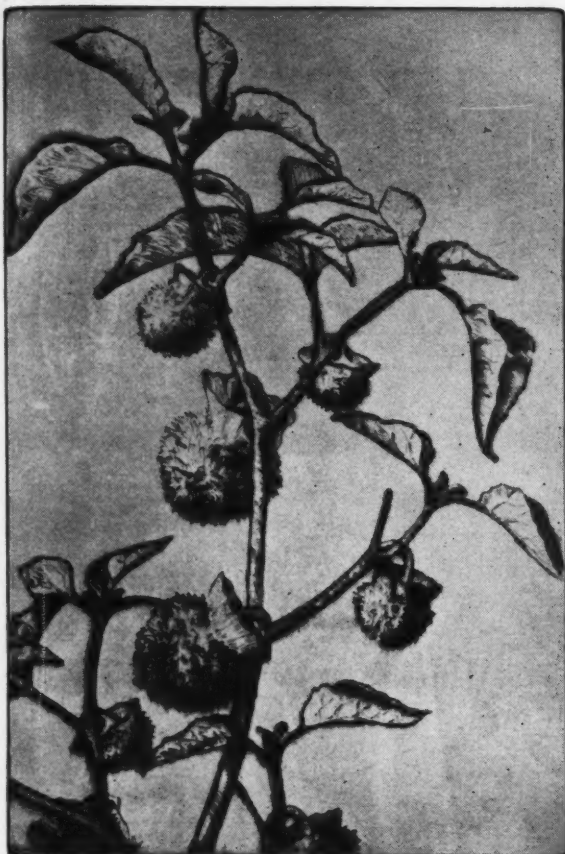
The collection is now being catalogued. Selections of works are being reproduced in brochures and published by the City of Sacramento and the California Museum Association. The first brochure presents twelve drawings by German masters, each reproduced on a separate heavy sheet and inserted, unbound, into a pocket in the back cover.

### Arabian Nights at Chouinard

The exhibition galleries of the Chouinard Art Institute, Los Angeles, have a near-Eastern flavor this month. On view are 43 watercolors and drawings illustrating Hans Christian Andersen's fantasy, *The Arabian Nights*. Executed by Kay Nielsen, they will remain on view through Oct. 25.

*The Art Digest*

## THE PRINT MAKERS: OLD AND NEW



*Jimson Weed: BERTHA  
E. JAKUES (Drypoint)*

*Selected by the Chicago  
Society of Etchers as  
Its "Presentation" Print*

### Chicago Etchers Honor Bertha Jaques

AN ETCHING CAREER that began in Chicago in 1894 is being honored by the Chicago Society of Etchers, which, during October, is sponsoring an exhibition of the work of Bertha E. Jaques.

Mrs. Jaques, who has been associated with the Society since its founding in 1910, served for 27 years as its secretary and treasurer. This year one of her drypoints, *Jimson Weed*, has been selected by that organization as its annual publication for distribution to associate members. Emphasizing this honor is the show of 91 plates at the Albert Roullier Art Galleries, the first one-man show the artist has had in her native city.

The show covers the entire scope of Mrs. Jaques' favored subjects. Etchings, aquatints, and drypoints (both in color and black and white) are her media. With them, as one section of the exhibition reveals, she has set

down likenesses of architectural aspects of Chicago and of those of London, Cairo, Rome, Venice and Algiers. Natives populate some of these impressions; in others, expanses of landscape provide a setting for the buildings.

The greatest part of the exhibition is, like the artist's attention, given over to plant forms. In black-and-white and in color Mrs. Jaques' prints mirror a wide variety of buds, blossoms, leaves, and stems. In many instances lowly roadside weeds have provided her with subject matter that she has used tenderly and with feeling.

The Jaques exhibition, which closes on Oct. 31, climaxes an exhibiting record that started in 1903 when 11 of Mrs. Jaques' etchings were accepted for the exhibition of Chicago Artists in the Art Institute. She has since then appeared every year in exhibits throughout the country.

### Found: Modern Madonna

In these days when symphonies on the radio are used to sell automobiles, it is hardly surprising to find art exhibitions using equally extraneous efforts to boost attendance. The Masterpieces of Art Exhibit at the New York Fair sponsored a "Madonna Contest" which this month culminated in the naming of six young ladies who, according to the jury, have Madonna-like personalities approximating one of the numerous painted Madonnas in the exhibition.

Winner of the contest was Hortense Dolan, an Isadora Duncan dancer whose Madonnaish qualities won her a trip to Bermuda. Run-

ner-up was 17-year-old Virginia Sherman. Miss Sherman, who is a great-great-granddaughter of an Indian Chief of the Black Foot Tribe, comes by her kinship with the Italian subject-type by devious, if American, routes. Her reward is a \$90 stay at a New York hotel.

Several hundred young American women presented themselves as candidates. They were passed on by a group of expert judges: Miss Mala Rubinstein, beauty expert; Albert Hirschfeld, New York artist; William Auerbach-Levy, painter and etcher; Thomas Craven, author of the newly published *A Treasury of Art Masterpieces*; and Dr. Bernard Myers, of the faculty of New York University.

## PARKE-BERNET GALLERIES · Inc

30 EAST 57 STREET  
NEW YORK



### Public Sale

October 27 & 28 at 2 p.m.

### ENGLISH PERIOD FURNITURE

BRUSSELS RENAISSANCE  
TAPESTRIES  
FINE ORIENTAL RUGS

*Formerly Belonging to the*

### Morton F. Plant Estate

REMOVED FROM BRANFORD HOUSE  
EASTERN POINT, NEW LONDON,  
CONN.

*Exhibition from October 21*

### Public Sale

November 2 at 8:15 p.m.

### PAINTINGS

by

### OLD MASTERS

*From the Collections  
of the Late*

### John Wanamaker

*and of the Late*

### Rodman Wanamaker

*Exhibition from October 28*

### Public Sale

November 3 & 4 at 2 p.m.

### ENGLISH & AMERICAN FURNITURE

### OBJECTS OF ART

*Property of the  
Estates of the Late*

### Anne Studebaker

### Carlisle

and

### Charles Arthur

### Carlisle

SOUTH BEND, INDIANA

ILLUSTRATED  
CATALOGUES OF ABOVE  
SALES FIFTY CENTS EACH



# CALENDAR of Current EXHIBITIONS

## ALBANY, N. Y.

Albany Institute To Oct. 21: Hudson River School; Watercolors, Lavinia Cook and Walter Buckingham Swan; Photographs by William Winter; Carvings by James L. Prestini.

## ANDOVER, MASS.

Addison Gallery of American Art To Oct. 29: William Dunlap as Artist and Critic; Paintings Donald C. Gresson.

## BALTIMORE, MD.

Baltimore Museum of Art To Nov. 15: Art of the Medical.

Walters Gallery To Nov. 15: Art of the Medical in co-operation with Baltimore Museum.

## BINGHAMTON, N. Y.

Museum of Fine Arts Oct. 15-30: Barbizon Master Reproductions from Metropolitan Museum.

## BOSTON, MASS.

Grace Horns Galleries To Oct. 21: Group Exhibition; Paintings by Henry Strater; Watercolors by John L. Delano. Oct. 23-Nov. 4: Portraits by Channing Hare; Watercolors by John Pike.

Museum of Fine Arts Oct.: Woodcuts in Chiaroscuro.

## BROOKLYN, N. Y.

Brooklyn Museum To Oct. 29: Rembrandt Prints; To Nov. 15: Work by Abraham Walkowitz.

## CHICAGO, ILL.

Art Institute Oct.: Sporting Prints and Drawings.

Findlay Galleries Oct. 15-31: English Landscapes and Portraits.

Katharine Kuh To Oct. 28: Photographs by Gyorgy Kepes.

## CLEVELAND, O.

Cleveland Museum To Oct. 29: Corallie Walker Memorial Exhibition; To Nov. 12: Paul Gauguin.

## COLUMBUS, O.

Columbus Gallery of Fine Arts: To Oct. 30: A Concert of Masterpieces.

## CONCORD, N. H.

New Hampshire State Library Oct.: Paintings of Boston Art Club.

## DAYTON, O.

Dayton Art Institute Oct.: Industrial Design and Styling; Miniature Silver and China.

## DES MOINES, IA.

Association of Fine Arts To Oct. 30: Memorial Exhibition of Collection of Mr. & Mrs. James Sanson Carpenter.

## DETROIT, MICH.

Detroit Artists Market Oct. 16-30: Paintings by Wallace Mitchell.

## DUBUQUE, IA.

Dubuque Art Association Oct.: Oils by Dan Rhoades.

## GREENWICH, CONN.

Greenwich Library To Oct. 23-Nov. 5: Fall Exhibition by Members of Greenwich Society of Artists.

## GROVE CITY, PA.

Grove City College To Oct. 21: Aqua-Chromatic Exhibition.

## HONOLULU, HAWAII

Nickerson Gallery Oct.: Hawaiian Prints and Paintings.

## HOUSTON, TEX.

Museum of Fine Arts Oct.: 14th Annual Exhibition of Photography; Oriental Stencils.

## IOWA CITY, IA.

State University To Oct. 30: Work by Thomas Benton.

## LOS ANGELES, CAL.

Foundation of Western Art Oct.: Seventh Annual Exhibition, California Graphic Arts.

Los Angeles Museum To Nov. 19: 19th Annual Exhibition of California Water Color Society.

Municipal Art Commission Oct.: Exhibition by four Los Angeles Artists, Theo. Lukita, Dana Bartlett, Neil Walker Warner, Gonoud Romany.

Stendahl Galleries Oct. 16-28: Paintings by Laurence Hinckley.

LOUISVILLE, KY. Speed Memorial Museum To Oct.

## 29: Contemporary New England Women Artists.

MANCHESTER, N. H. Currier Gallery of Art Oct.: Paintings from the Corcoran Biennial; Work by Oliver R. Shattuck; Prints by Georges Rouault.

## MEMPHIS, TENN.

Brooks Memorial Art Gallery Oct.: Association of Women Painters and Sculptors Exhibition.

## MILLS COLLEGE, CAL.

Mills College Oct. 22-Nov. 29: Exhibition of Abstract Art.

## MILWAUKEE, WIS.

Milwaukee Art Institute To Oct. 29: California Watercolor Society; French Tapestries; Contemporary American Sculpture; Work by Morley Hicks; Wood Engravings by Timothy Cole.

## MONTCLAIR, N. J.

Museum of Art To Oct. 22: Anna Fisher, Jean MacLane, Marian Sloane; Watercolors by Andrew Wyeth; Prints, Arthur W. Heintzelman.

## NEWARK, N. J.

Newark Museum Oct.: Retrospective Exhibition of Joseph Stella; American Folk Paintings.

## NEW HOPE, PA.

Boxwood Studio To Oct. 31: Paintings by Fern Coppedge.

## NEW LONDON, N. H.

Colby Junior College To Oct. 21: Grumbacher Miniature Palettes.

## NEW YORK CITY, N. Y.

American Artists' School (131W14) To Oct. 21: Fine Prints produced by silk screen method.

American Salon (110E59) To Oct. 30: Oils by "Pop" Hart; Sculpture by Four Young Americans.

Architectural League (115E40) Oct.: Works in Architecture and Allied Arts by Members.

Arden Galleries (460 Park) To Oct. 28: Chinese Art from Imperial Palace.

Argent Galleries (42W57) Oct. 16-28: Watercolors by Dorothy Harrison.

Artists Gallery (33W8) To Oct. 23: Group Exhibition of Oil Paintings.

Art Students League (215 W57) To Oct. 21: Oils, Members Invitation Exhibition.

Associated American Artists (711 Fifth) To Oct. 21: Paintings by George Biddle.

A. W. A. (353W57) To Nov. 3: Photographs by A. W. A. members.

Babcock Galleries (38E57) Oct.: 19th Century and Contemporary Paintings by American Artists.

Barbizon-Plaza Art Gallery (58th & 6th) Oct.: American Veterans Society of Artists.

Barbizon Hotel (63rd & Lex.) To Nov. 11: Oils and Watercolors by Andrew Winter.

Boyer Galleries (69E57) Oct.: Work by Louis M. Ellshemius.

Buchholz Gallery (32E57) To Oct. 28: Paintings and Watercolors by Francisco Bore.

Carroll Carstairs (11E57) To October 28: Modern French Paintings.

Columbia University (B'way at 115) To Oct. 28: Paintings by Frank Mechau.

Contemporary Arts (38W57) To Oct. 28: Paintings by John Sennhauser.

Decorators Club Gallery (745 Fifth) Oct. 17-30: Paintings and Sculpture by Ruth Fisher Richardson and Elizabeth M. Anthony.

Delphic Studios (44W56) To Oct. 29: Modern Hungarian Paintings.

Downtown Gallery (113W13) Oct.: Paintings by John Marin.

Durand-Ruel Galleries (12E57) To Oct. 21: Paintings by Alfred Sisley.

Eighth Street Gallery (39E8) To

Oct. 22: Exhibition by Members of Bronx Artists Guild.

Ferragil Galleries (63E57) Oct. 16-30: Paintings, John Folinsbee.

Fifteen Gallery (37W57) Oct. 16-28: Exhibition by Gallery Group.

French Art Galleries (51E57) Oct.: Paintings by French Impressionists and Moderns.

Grand Central Art Galleries (15 Vanderbilt) To Oct. 21: Watercolors by John Wenger; To Nov. 6: 17th Annual Founders Show.

Grant Studios (175 Macdougall) Oct. 23-Nov. 6: Brooklyn Water Color Club.

Arthur H. Harlow & Co. (620 Fifth) Oct.: Complete Etched Work of Gerald L. Brockhurst.

Marie Harriman Gallery (63E57) Oct.: Modern French Masters.

Kennedy & Co. (785 Fifth) Oct.: Walt Disney Drawings from Snow White, Ferdinand and other films.

Frederick Keppel & Co. (71E57) To Oct. 21: Etchings by American Artists.

Kleemann Galleries (38E57) To Oct. 28: Paintings by Louis M. Ellshemius.

M. Knoedler & Co. (14E57) To Oct. 21: Portraits by Gerald L. Brockhurst.

C. W. Kraushaar (730 Fifth) Oct. 16-Nov. 4: Drawings by William Glackens.

John Levy Galleries (11E57) Oct.: Old Masters.

Lillienfeld Galleries (21E57) Oct. 23-Nov. 30: Paintings by Souverbie.

Macbeth Gallery (11E57) To Oct. 30: Watercolors and drawings by Andrew Wyeth.

Pierre Matisse (51E57) Oct.: French Moderns.

Guy Mayer Gallery (41E57) Oct. 16-Nov. 4: Line Engravings by Austin.

Metropolitan Museum of Art (5th Ave. at 82) Oct.: "300 Years of American Life."

Midtown Galleries (605 Madison) To Nov. 4: Paintings by Vincent Spagna.

Milch Galleries (108W57) To Nov. 4: Recent Paintings by Saul Schary.

Montross Gallery (785 Fifth) Oct. 16-28: Paintings by Joseph P. Ober.

Pierpont Morgan Library (29E36) To Oct. 31: Illuminated Manuscripts, Master Drawings, Historical Letters and Documents.

Morton Galleries (130W57) To Oct. 29: American Primitives by Joseph Stock.

Museum of the City of New York (5th at 103) Oct.: A New York Photograph Album by George C. Cox.

Museum of Modern Art (11W53) Oct.: Charles Sheeler Retrospective Exhibition.

Neumann-Willard Gallery (543 Madison) To Oct. 31: Art of Yesterday, Today and Tomorrow.

Newhouse Galleries (15E57) To Oct. 31: Paintings by J. Barry Greene.

Arthur U. Newton Gallery (11E57) To Oct. 21: Marines by Ernest Clegg.

Nierendorf Gallery (18E57) Oct. 17-Nov. 7: Rare Etchings by Thomas Rowlandson.

Old Print Shop (150 Lex.) Oct.: Exhibition of Old Maps.

Georgette Pascedoit Gallery (121 E57) Oct.: Group Show.

Perls Gallery (32E58) To Nov. 4: Frans Masereel.

Public Library (Fifth & 42) Oct.: American Printmakers; Illustration in Manuscripts; Flowers and Fruit 1496-1846.

Frank Rehn (683 Fifth) Oct.: Contemporary Americans.

Paul Reinhardt Galleries (730 Fifth) Oct. 16-Nov. 4: Paintings and Watercolors by Frank A. Brown.

Riverside Museum (310 Riverside Drive) Oct.: International Art Exhibition.

Salmagundi Club (47 Fifth) Oct. 15-Nov. 3: Black and White Exhibition.

Schaeffer Gallery (61E57) Oct.: Old Masters.

Schultheis Galleries (15 Maiden Lane) Oct.: American and Foreign Paintings, Oct. 18-30: Walt Dis-

ney Drawings.

Jaques Seligmann (3E51) Oct.: Tapestries, Works of Art, Arms and Armor of Clarence H. Mackay Collection.

E. & A. Silberman (32E57) Oct.: Old Masters and Antiques.

Studio Guild (730 Fifth) To Oct. 28: Studio Guild Members' Exhibition.

Tricker Galleries (21W57) To Oct. 21: Ecclesiastical Art.

Uptown Gallery (249 West End Ave.) Oct. 16-Nov. 11: "American Moderns."

Valentine Gallery (16E57) To Oct. 23: Paintings by Louis M. Ellshemius.

Vendome Art Galleries (339W57) Oct. 15-Nov. 1: Myrosh Exhibition.

Walker Galleries (108E57) To Oct. 21: Paintings by Daniel Colantano.

Hudson D. Walker Gallery (38E57) To Oct. 21: Work by J. C. Orozco.

Weyhe Gallery (794 Lex.) Oct.: Fine American Prints.

Whitney Museum (10W8) Oct.: Twentieth Century Artists.

Wildenstein & Co. (19E84) Oct.: The Great Tradition of French Painting.

Yamanaka & Co. (680 Fifth) To Oct. 21: Chinese 18th and 19th Century Glass Painting.

Howard Young Galleries (1E57) Oct.: Old Masters.

NORTHAMPTON, MASS. Smith College Museum To Oct. 25: Exhibition of 20th Century German Art.

OAKLAND, CAL. Oakland Art Gallery To Nov. 5: Seventh Annual Exhibition.

PARKERSBURG, W. VA. Parkersburg Fine Arts Center Oct. 16-Nov. 1: Sculpture by John Rood and H. P. Camden.

PHILADELPHIA, PA. Academy of Natural Sciences To Nov. 22: African Watercolors by Sanford Ross.

Art Alliance To Oct. 22: Watercolors by Walt Louderback, Eric Lundgren, Wade Jolly, Vera White; Oils by Ethel Ashton, Loie Doyle and Ann Heebner McDonald.

Plastic Club To Nov. 1: Exhibition of Summer Sketches.

PITTSBURGH, PA. University of Pittsburgh Oct. 16-Nov. 9: Pennsylvania Folk Art.

PROVIDENCE, R. I. Providence Art Club To Oct. 22: Watercolors by Fred Whitaker.

ROCHESTER, N. Y. Rochester Memorial Art Gallery Oct.: Italian Painting from 13th. to 18th Century; Watercolors and Oils by Cleveland Artists.

SACRAMENTO, CAL. California State Library Oct.: Etchings by Cadavalader Washburn.

ST. LOUIS, MO. City Art Museum To Oct. 29: Memorial Exhibition of William Glackens.

SAN FRANCISCO, CAL. California Palace of Legion of Honor Oct.: Paintings and Sculpture by San Francisco Artists; Watercolors by Richard Allman and Edward Johnson.

Paul Elder & Co. To Oct. 28: Watercolors by J. Halley Cox.

San Francisco Museum Oct.: Oils by Walt Kuhn and Bertha Walker Glass, San Francisco Art Association Annual Exhibition.

SEATTLE, WASH. Art Museum To Nov. 5: 25th. Annual Exhibition of Northwest Artists.

SPRINGFIELD, MASS. George Walter Vincent Smith Gallery To Oct. 29: Mexican Arts and Crafts.

Museum of Fine Arts Oct.: Paintings by Fred Nagler.

SYRACUSE, N. Y. Syracuse Museum of Fine Arts Oct.: Rich National Ceramic Exhibition.

WASHINGTON, D. C. Smithsonian Institution To Oct. 31: Etchings by Morris Henry Hobbs.

Whyte Gallery (1707 H.N.W.) To Oct. 31: Watercolors by Byron Randall.

YOUNGSTOWN, O. Buller Art Institute To Oct. 22: Oils by J. Harvey Leedy.

## Tyrril Buys Winners

James M. Tyrril, Los Angeles lumber executive who likes art well enough to live with it, added two important paintings to his extensive and catholic collection from the Golden Gate Art Exhibition. They are both pictures that had won the jury's approval: Margaret

by Robert Livendahl of the United States, which won the second prize, and Snow in Flanders by the Belgian, Albert Saverys, which took the third honorable mention. Saverys is one of Belgium's greatest living artists, while the Livendahl possesses particularly effective painting in the head.

## Dorothy Harrison Exhibits

Landscapes and flower paintings done in England and France, where she recently spent six months of intensive painting, form a watercolor exhibition by Dorothy Harrison at the Argent Galleries, New York. Previously, she had been seen in group shows.

## The Field of American Art Education

### Goucher Expands

THE \$45,000 GRANT made by the Carnegie Corporation to Goucher College, Baltimore, is bearing fruit in the shape of a new Fine Arts program at the college. Swinging into full operation at the beginning of the college year, the grant has enabled Goucher to enlarge its staff, add new courses, establish a Fine Arts Center at 2218 North Charles Street, equip an art alcove at the College library, and purchase essential equipment—books, slides, photographs, projectors.

The grant to Goucher was part of the sum of \$172,000 appropriated by the Carnegie Corporation to aid development of a community program during the next three years by Johns Hopkins, the Peabody Institute, the Maryland Institute, the Baltimore Department of Education, and Goucher.

Among the new appointments to Goucher's art staff is that of Edmund H. Chapman to the post of assistant professor of the history of art. Mr. Chapman, whose appointment was announced by Dr. David Allan Robertson, president of the college, received his Master's degree from Yale in 1930. He has since studied at the Sorbonne in Paris and in the Institute of Fine Arts of New York University. Two new courses are "A Survey of the Arts in the U. S. from the 17th Century to the Present," to be taught by Mr. Chapman, Dr. Eleanor Patterson Spencer, Professor Richard Lahey and special lecturers; and "European Art of the 16th Century" which will be under the direction of Mr. Chapman.

### Ozenfant Opens School

Amédée Ozenfant, who has conducted his own schools in Paris and London and who has at intervals served on the faculties of the University of Washington and Yale University, has transferred his activities to his New York school. Located on East 20th Street near Gramercy Park, the Ozenfant School

of Fine Arts offers thorough courses in drawing, painting, modeling and design.

Basing his philosophy of art on the premise that the modern artist must know the techniques and accomplishments of the old masters as well as those of modern artists, Ozenfant stresses sound technique, for "without it the most creative imagination is crippled." About the artist in the modern world Ozenfant believes: "The modern man has new needs: precision, intensity, perfection of technical execution capable of holding its own with beautiful modern industrial technique. The modern artist may not live apart from his age, or he is likely to ignore precisely what constitutes its characteristics and his work is condemned to become obsolete and ineffectual, even when apparently modern; the exceptional greatness of an Uccello or a Leonardo was based on full participation in the life of the time and in its heritage of accumulated knowledge."

### Drogkamp in Carnegie Hall

The Drogkamp Studio of Art Instruction has taken new quarters in New York's Carnegie Hall, studio address of many prominent artists. The Studio, which strives always to be more a working studio than a school, lays stress on constant personal attention to students' problems. The methods used, Charles Drogkamp says, "give a substantial foundation in drawing and composition, developing a sense of color and its application to painting, encouraging self-expression and individuality."

### Saturday's Children

A new course has been inaugurated at the American School of Design, giving New York's artistically inclined children an opportunity to spend Saturday mornings under the skilled guidance of a specially trained artist and teacher. The children's class, to be conducted by Heidi Lenssen, will continue through May.

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THE METROPOLITAN MUSEUM'S educational  
work, a branch of activity that enhances its  
service to the community, gains momentum  
this month with a full schedule of lectures  
and gallery tours. The printed program for  
the term ending in January is now ready and  
may be had free of charge from the museum.

An important feature of the program is the  
work offered on Saturdays and Sundays. A  
series of Saturday morning lectures on *The  
Ancient Egyptians*, by Edwin L. M. Taggart,  
deals with the relation of the arts of Egypt  
to the life and environment of its people. Sat-  
urday afternoon gallery talks, continuing  
through the term, are divided into three  
short courses—*Landscape from Van Eyck to  
Constable* by Roberta M. Fansler, *Glass  
through the Ages* by Ethelwyn Bradish, and  
*Greek Sculpture* by Stuart M. Shaw. These  
talks are repeated on Sunday afternoons. A  
course on the history of art from Egypt to  
the Italian Renaissance is offered on Sunday  
afternoons and Wednesday mornings under  
the heading: *A Survey of the Collections*.

Another Sunday afternoon course, called  
*Color and Design*, is composed of five lectures  
on the elements of design by Grace Cornell  
of the museum staff, followed by groups of  
talks on historic styles in modern decoration,  
early American art in modern decoration, and  
contemporary design by experts in the vari-  
ous fields represented.

Included in the week-end program are lec-  
tures by distinguished specialists in many  
other branches of the arts and archaeology.  
Unique is the series of talks given by Jane  
B. Walker for the deafened who read lips.

## Victor Hammer at Wells

Wells College at Aurora (N. Y.) has just  
added to its faculty Victor Hammer, former-  
ly professor of art at the Academy in Vienna.  
By way of marking appropriately this appoint-  
ment, the college is now sponsoring a one-  
man exhibition of Hammer's paintings.

Born in Vienna in 1882, Hammer began his  
art career at the Academy, continuing his  
studies on a Prix de Rome scholarship which  
was awarded him on his graduation. As a  
practicing artist, Paris and Munich saw much  
of him and kept him supplied with portrait  
commissions. Florence, Italy, after the close  
of World War I, became his home. A decade  
in the birth-city of the Renaissance was fol-  
lowed by artistic work in London, Paris and,  
most recently, in the Austrian mountains. Now  
the peaceful upstate city of Aurora offers  
Hammer an excellent opportunity to continue  
his notable career.

## To Teach in Texas

The University of Texas' year-old College  
of Fine Arts has already embarked on an ex-  
pansion program. To its faculty have been  
added two new instructors, William M. McVey  
(instructor in sculpture) and Boyer Gonzales  
(instructor in painting).

Formerly on the teaching staff of the Cleve-  
land Museum, McVey is known to Texans  
for his monument in Texarkana to Col. James  
Bowie and 2,600 square feet of carving on the  
recently erected San Jacinto monument near  
Houston. McVey began his career at the  
Worcester School of Art, and continued with  
studies at Rice Institute, and in Paris under  
the famed Frenchman, Despiau. A native-  
born Texan, Gonzales received his training  
under Henry McFee and Yasuo Kuniyoshi.  
He comes to the University of Texas from  
a teaching position in San Antonio.

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## Mechau at Columbia

Columbia University, which this year made Frank Mechau director of its drawing, painting and sculpture classes, is honoring him with a feature exhibition. On view through Oct. 28 in East Hall (116th St. & Amsterdam Ave.), the show is made up of mural sketches, eight of which are now having their first New York showing.

The new ones include *Texas Rangers* and *The Taking of Sam Bass*, depictions, like most of the displays, of life in America's pioneer Southwest. The panel titled *Battle of the Adobe Walls* records the fight between white buffalo hunters and a group of mounted Indians led by Quannah Parker, son of the famous Cynthia Parker, a white woman who was adopted by the Indians when she was a child. Other titles are *The Cattlemen Shoot it Out with the Rustlers*, *Stampede*, *Prairie Fire*, and *Wild Horse Race*.

Hanging in serene isolation from the stirring panels of Southwest pioneer days are two surrealist studies of horses and Indians, executed while Mechau was studying in Paris. Along with them is a work, *Abstraction*, that is completely aloof from any kind of life, Southwestern or otherwise.

## Scrolls for Designers

Drama critics and design experts this summer pored over the designs for the stage sets that appeared during the last theatrical season. They emerged with two scrolls of honor, one for Donald Oenslager and the other for Raoul Pene Du Bois, which were presented on Oct. 2 to the two winners by Douglas J. Connah, president of the American School of Design.

The presentation, which took place in the exhibition rooms of the school, marked the opening of the show devoted to theatrical designs and miniature models by the scroll winners. The exhibit is to continue until Oct. 21, giving special place to the honored designs, Oenslager's sets for *The American Way* and Du Bois' for *One for the Money*.

## Want to Stay Home

Europe's war has created a bull market for much that is American, including its art. Latest evidence is the action of Martin Jarvis Sand, counsel to the trustees of the Edward G. McDowell Traveling Scholarship Fund, who early this month asked the Supreme Court for permission to award the fund's art scholarships for study in the United States.

The application was filed on the ground that it is "impracticable and impossible" to award scholarships for study in lands now in the shadow of war. Besides, the application further pointed out, this country "offers facilities for the study of art which are unexcelled by any country outside of the continent of Europe and unequaled anywhere for the study of art by American artists."

## Algernon Talmage Dies

Algernon M. Talmage, official Canadian artist in France in 1918, died Sept. 14 at his home in Hampshire (England). Victim 18 months ago of a nervous breakdown, Talmage is remembered in America as the winner in 1920 of a silver medal at the Carnegie International Exhibition. Talmage, a portraitist and a landscape painter, was one of the artists who colonized St. Ives on the north coast of Cornwall at the beginning of the century and helped make it a popular resort for artists and writers.

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## BOOKS REVIEWS & COMMENTS

### Biddle's Story

TO SOME READERS, the most interesting part of George Biddle's autobiography, *An American Artist's Story* (Little Brown, \$4), is the way it breaks pattern somewhere after the middle of the volume.

The forward part of the tale is full of interest. The episodes of the rich Philadelphia boy and his brothers, the years at Groton with Dr. Peabody, and the journey through Harvard as an aristocratic young Brahmin, is told with honesty and modesty, and the story is well written. The pattern, however, is not new: Henry Adams told the same story.

After a physical breakdown, Biddle went west for a few years and then plunged into the maelstrom of Paris' Latin Quarter as an art student. The years before and after the war, an interlude in Tahiti, and final return to America are unburdened with both ease and interest by the author. However, a diligent reader of contemporary American literature may find himself at a gathering that he attended once before with Alice Toklas or Mabel Dodge Luhan, or Hemingway or some other of that group of autobiographers who formed the coterie of the expatriated lost generation. But Biddle takes his readers only once to Stein's.

With the depression, the author falls into reflection and then into action. The outworn pattern then breaks. "We painters did some sober thinking during those days," he writes. "We had never been completely witless or even dullards. But somehow we had missed the simple truth that by facing life we would achieve maturity."

From that point, Biddle's story becomes wholly absorbing. Art for him and for his fellow artists became a matter of vital significance instead of individual frustration. He

journeyed to Mexico to see and live with the new art emerging there. He came back to America and wrote his fateful letter to President Roosevelt proposing federal assistance for the arts. With others he pushed the idea along, joined actively in living and thinking as an American. The project went through and Biddle himself painted a mural in the Justice building, and was castigated as a communist for it.

In the final pages, Biddle sums up his own philosophy. He pleads that the artist "should not desensitize his aptitude for living by a refusal to take the mental consequence of envisaging a better and happier world than that we live in." But all protest, he writes, must be "cast and hammered in the clear hard language of art."

"Life in America," Biddle concludes, "is often colorless and drab; often without design or texture. It can be brutal and ignorant and cruel."

"It can be beautiful."

—PAUL BIRD.

### Pointing the Way

"THE WAY to great art, to true art, is a road paved with a kind of memorable stillness."

With this arresting proposition in the concluding pages of his new book, *Have We an American Art?* (Longmans, Green, \$2.75), Edward Alden Jewell gives the clue to his own philosophy of art and the basis of his answer to the titular question.

Two summers ago, after French and English art critics had viewed and liberally commented upon more or less representative exhibitions of American art in Paris and London, Jewell first undertook an examination of the question: Have we an American art?

The *New York Times* art critic pursued his quarry for six consecutive Sundays, analyzing carefully the negative answer of the European critics, examining the premises of the question, and arriving at a conclusion: that there is an American art. The series attracted nationwide attention and set speculation in motion once again on a very old and very American problem. Now, re-wrought into a book-size discussion, amplified at points, and re-organized with clinical thoroughness, the subject is presented in the more durable, readable and available form of a Merle Armitage-designed book.

For its disciplined processes, its sobriety of judgment, and its unity of structure, Jewell's discussion sets a standard for any further intelligent conversation on the subject. The critic comes to no snap answer to his question; he makes no journalistic coup in *Have We an American Art?* Much to the contrary, he spends his greatest effort in clearing brush and pointing the way. And, as the reader closes the final page of the argument, he gains the feeling that he has been reading perhaps a letter to some individual artist, one of those letters that appear later in an artist's memoirs—because it inspired him.

Jewell makes a strong point of the stillness that surrounds the creation of art. No loud arguing, no flag waving or noisy chauvinism will attend the delivery of an American masterpiece. The artist is alone in his travail and if the artist is an American the painting will be American. We have the archetype already, says Jewell, and the dawn is at hand. "And it will do no harm to be humble in the dawn of our promise," he writes in conclusion. "Yes, it will do no harm to keep before us Walt Whitman's reminder that the strongest and sweetest songs remain to be sung."

—PAUL BIRD

### From Headwaters

IN RECENT YEARS many an author has made a voyage to the headwaters of America's art, but none has played a more revealing searchlight along those historic shores than has James Thomas Flexner in his new volume *America's Old Masters* (The Viking Press, \$3.75).

In essence a group biography, Flexner's new work follows in the path blazed by his earlier *Doctors on Horseback*, which brought early days in America to life by recounting the lives of significant individuals in medicine. Now he paints a larger pattern of Colonial life using as his medium the life stories of America's old masters: Benjamin West, John Singleton Copley, Gilbert Stuart and Charles Willson Peale.

These four Colonials, born into the comparative bleakness of undeveloped provinces, symbolized in their maturity the glorious flowering that burst over the Colonies in the last half of the 18th century.

Politically the Colonies during that era fused themselves into a vigorous new nation. In science they produced a Franklin whose experiments carried his renown across the then formidable Atlantic; in education, they founded universities; in commerce and industry, important firms achieved wealth and power. And in art, four boys were born who rose to high stature as painters, achieving such international reputations that they competed in England with such brilliant luminaries as Reynolds, Gainsborough and Raeburn. One of them—Benjamin West—became confidant of a British monarch and president of the Royal Academy.

But it is the phenomenon of the sudden appearance of these four bright stars in the culturally drab pioneer skies that absorbs most of Flexner's attention. It seems at first like a miracle, but the author's study of that era, and the era preceding it, reveals that these men, like stars, represent concentrations and compressions of previously existing matter. The germs of their rise had long been existent, sending out roots and growing under the surface, waiting only for the proper combination of circumstances before springing up.

Flexner's exposition of this many-sided phenomenon is lucid and has all the marks of an eye acutely attuned to historical implications. He conducts his exploratory voyage with zest and discernment. Those who take the trip with him will be grateful for a rich store of knowledge taken aboard without a trace of labor or tedium. They will know a new intimacy with one of the most important epochs in the life of this nation; it will be intimacy on a broad base, free of chauvinism.

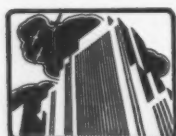
—FRANK CASPERS.

### Philadelphia & Athens

Last fortnight, two shows concluded at the Argent Gallery, one by Fern I. Coppedge of Philadelphia and the other by Olga Ioannides of Athens, Greece.

The Coppedge exhibits dealt mostly with the picturesque and snug villages of Pennsylvania and with expanses of wintry landscape. The best of them, wrote Carlyle Burrows in the *New York Herald-Tribune*, "make a vivid tapestry-like fabric of bridges and roads and houses welded into a strong picturesque pattern."

Miss Ioannides displayed landscapes and marines which depicted her native land, rich in legend and the cradle of classical culture. The artist, wrote Melville Upton in the *Sun*, "paints with extreme care and precision, as though verisimilitude were enough where the very dust under foot is eloquent."



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## BOOKS RECEIVED

**THE HUMAN MACHINE**, by George B. Bridgman. New York: Bridgman Publishers, Inc.; 143 pp.; profusely illustrated; \$3.50.

More than 400 drawings by this anatomy master and an explanatory text demonstrate the mechanism of every part of the human body. Muscles and bone structure are studied as the basis of mechanical bodily motion.

**COMICS AND COMMERCIAL ART**, by Gene Byrnes. New York: Bridgman Publishers, Inc.; 64 pp.; profusely illustrated; \$1.50.

The creator of the cartoon feature "Reg'lar Fellers" tells how characters are delineated, and set in compositions.

**HANS MEMLING**, text by Maur Guillaume-Linephty. Paris & Brussels: The Marion Press; New York: Art Book Publications; 44 pp.; 10 excellent color reproductions; cloth bound; \$2.25.

Text and really sumptuous color reproductions form a notable tribute to the Bruges painter. One of a series to be devoted to masterpieces of artists in important museums.

**INDIAN ARTS IN NORTH AMERICA**, by George C. Vaillant. New York: Harper's; 53 pp.; 96 plates; \$5.

An exhaustive study of Indian culture in all its phases by the curator of Mexican archeology at the American Museum of Natural History. Emphasis on art rather than anthropology.

**RUBENS PAINTINGS AND DRAWINGS**, with introduction by R. A. M. Stevenson. Phaidon Edition. New York: Oxford Univ. Press; 45 pp.; 231 illustrations; \$2.50.

Containing a choice selection of drawings and paintings by the great Baroque artist.

**MAILLLOL**, by John Rewald. Paris: Hyperion Press (Art Book Publications, New York); text and 140 reproductions of which 16 are in color; \$3.48.

First English edition of a beautiful monograph on a great sculptor.

**PIETER BRUEGHEL THE ELDER**, by Gustav Gluck, translated by Eveline B. Shaw. Paris: Hyperion Press (Art Book Publications, New York); text; black and white gravures; and 40 mounted color plates; \$4.48.

Second edition of a popular and beautifully made volume.

**FIRST AID TO PICTORIAL COMPOSITION**, by Walter Jack Duncan. New York: Harper & Brothers; 121 pp.; 110 reproductions; \$2.50.

The author sets out to write a guidebook to pictorial composition. Various devices for achieving balance, distribution, rhythm, perspective, proper line are explained in the text and illustrated in the reproductions.

**CATALOGUE OF EUROPEAN PAINTINGS** (in the Toledo Museum of Art), by Blake-More Godwin. Published by the Museum. 336 pp., fully illustrated.

A beautiful record of Toledo's important collection. The works and their creators are evaluated and placed in the stream of art history; factual data provides a provenance of value to scholars.

**SOAP CARVINGS**, by Lester Gaba. New York: The Studio Publications, Inc. 78 pp.; 32 plates; \$3.50.

This book, No. 22 in the Studio Publications "How to do it" series, recounts the development and the practical uses of soap

carving. The author, an authority in his field, tells and illustrates how to carve everything from a wooly sheep to tableau groups.

**POSTER PROGRESS**, with introduction by Tom Purvis. London: The Studio Limited. New York: The Studio Publications; 128 pp.; \$4.50.

Purvis' discourse on the function and the character of the poster is followed by 287 reproductions which reflect the last five years of poster development. The work of poster artists of 11 nations is represented.

**ART IS ACTION**, by Baker Brownell. New York: Harper & Brothers; 231 pp.; \$2.00.

In this volume, Brownell, who wrote *Architecture and Modern Life* with Frank Lloyd Wright, traces the correlation and development of nine arts in today's world. The author develops the premise that art is primarily valuable when it is enjoyed as an activity, an integral part of life today and functionally significant in the whole pattern of living.

**MODERN PHOTOGRAPHY**, Camera Art Annual edited by C. G. Holme, with introduction by E. A. Robins. New York: The Studio Publications, Inc.; 136 pp. mostly reproductions; \$3.50.

Ninth in the series of annuals on photography, reproducing choice prints of the year. A section on "Old Masters of Photography" is an historical throwback, giving perspective to an art now 100 years old.

**AMERICA'S OLD MASTERS**, by James Thomas Flexner. New York: The Viking Press; 332 pp.; 33 plates; \$3.75.

The burgeoning of important art in Colonial America, studied from the point of view of history and biography. Chapters on West, Copley, Peale and Stuart comprise the volume's central structure.

**AN AMERICAN ARTIST'S STORY**, by George Biddle. Boston: Little, Brown; 361 pp.; 31 illustrations of Biddle's paintings; \$4.

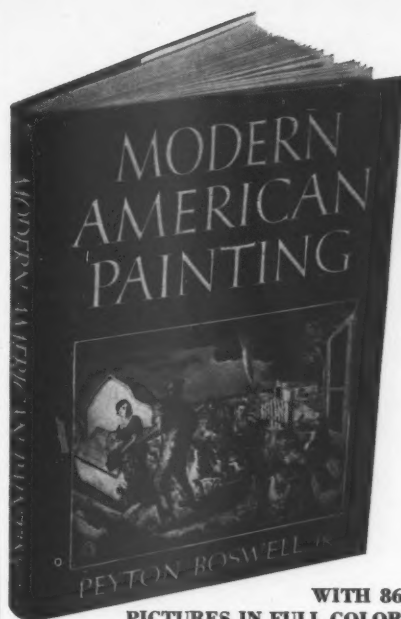
An honest, well written autobiography of a contemporary American. Very readable and meaty.

## Over Here

That war and culture are mutually repellent is obvious. So obvious, in fact, that Europeans hasten to acknowledge it. Their latest affirmation took the form of requests, cabled by European museum directors to officials of the New York Fair's Masterpieces of Art Exhibition, asking that the art works loaned to this country be retained here until cessation of hostilities in the owner-countries.

Perry T. Rathbone, director of the Fair show, announced that cables had been received from Henri Verne, director of the Louvre; Sir Kenneth Clark, director of the National Gallery of London; and Dr. Schmidt-Degener, director of the Rijksmuseum in Amsterdam. These cables, in addition to others sent by private collectors, expressed apprehension of the dangers growing out of wartime shipments overseas and subsequent danger of storage in countries within bombing distance of hostile airports.

The Fair show's authorities have no objection to retaining the exhibits in America; the principal problem involved in prolonged custody, Rathbone pointed out, was one of insurance costs. However, in view of unsettled international affairs, no exhibits will be shipped, either now or at the close of the exhibition, without specific instructions from lenders.



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## AMERICAN ART AND THE WOMEN OF AMERICA

### American Art Week Luncheon At The New York World's Fair

October 4th ended American Art Week at the Fair. One hundred and sixty-three members of the League attended the luncheon served at the National Advisory Committees Building. The following states were represented: Maryland, Maine, New Jersey, North Carolina, Colorado, New York, Connecticut, Pennsylvania, Virginia. Miss Cornelius Kelley, one of Mrs. Astor's hostesses, provided the flowers for the occasion, and the house was beautifully decorated.

F. Ballard Williams, National Chairman, presided, and spoke most interestingly of the achievements of the League. Nils Hogner, National Regional Chapters Chairman, told of the good work which has been done indirectly by the League; he illustrated this point by reading a letter which told of the League's influence in the work for art appreciation in a city school system. Holger Cahill, who was one of the Directors of the Newark Museum, and who is a member of the Governing Committee and Director of the "American Art Today" exhibition, spoke about the art at the Fair and the influence it exerts upon the general public.

Mrs. William Wemple, State Chairman of the New Jersey Chapter, spoke briefly about the splendid plans laid for the observation of American Art Week in that State. Mrs. Florence Lloyd Hohman, State Chairman of the Maryland Chapter, mentioned the fact that their League Chapter House in Baltimore was to be demolished because the site was needed for a city parking lot. Then she electrified the assembly by reading two telegrams, the first of which announced an anonymous donor of a new American Artists Professional League Chapter House for Maryland, while the other promised a certified check for \$1,000 toward maintaining it for a year. Mrs. Hohman's talk was received with enthusiasm. The editor of this page spoke about the nation-wide plans for American Art Week, and upon the effect of war on art.

Following the luncheon, receptions were held in the "Art of Seventy-nine Countries" exhibit, and the "Masterpieces of Art." At the British Pavilion Sir Louis Beale introduced the speaker, Mr. Constable. He had arranged the English exhibition, and he spoke with authority upon the art of Great Britain. The "American Art Today" exhibition offered a substantial reduction in entrance fee, making it ten cents to League members. The "Masterpieces of Art" charged forty cents, instead of fifty cents. Free guides were furnished at the various exhibits.

Complaints have been received from some of the New Jersey guests, who said they were not given the reduction in fee at the last named exhibit, but large groups, who mentioned that they were League members, were admitted at the lower rate.

### The San Francisco World's Fair

American Art Week at the San Francisco Fair is to be at an earlier date than was first announced, because of their plan to close a few weeks sooner than was expected. To quote from Miss Julian Mesic's letter:

"There will be a reception on a grand scale in charge of Mrs. Martin Newall, President of the City and County Federated Women's Clubs of San Francisco, and Mrs. Jane Amundson, Director of Art of the California Building, which is one of the units under the California Commission. This and the following events are arranged with Harold Roberts of the Commission's Special Events Department. The reservation is approved by Mr. James G. Smyth, Administrator of Special Events and Social Affairs. The Ball Room has a stage and we are counting on your speaking about American Art Week. . . . We have reserved the Keith Theatre, a beautiful room adjoining the Ball Room, for two afternoons, first for the "Famous Artists at Work" lecture, to be given with the showing of Harold Reynolds' technicolor motion picture, and second, for your lecture on murals."

There is also to be a conference luncheon at the Yerba Buena Woman's Club, arranged by Mrs. Newall, "to bring together all who have worked on Art Week in the past and for all to become acquainted." The work for American Art Week is under the direction of Mrs. Mabel St. Claire Matzka and Miss Julian Mesic.

### Plans in Wisconsin

Professor A. J. Pelikan, Director of the State Chapter, writes that he recommends Francis McGovern to serve as State Director of American Art Week, to succeed Mr. G. Andrae, who is unable to continue this work. Mr. McGovern is president of the Seven Arts Society, and is one of Wisconsin's ex-Governors. Plans so far include a state-wide showing of young people's art work at the Gimbel Department Store, an exhibition by the artist members of the Seven Arts Society at the Boston store, and an exhibit of the work of the public art teachers at the Layton Art Gallery. The Wisconsin Artists Federation expects to arrange a similar exhibition, and Mr. McGovern is asking for an official proclamation from the Governor designating November 1 to 7 as American Art Week in Wisconsin.

### Oregon Presents Its Plans

Mrs. F. R. Hunter, State Chapter Chairman, is working to secure Art Week chairmen for each community throughout the state. All artists have been invited to join in the observance through studio open house, and exhibitions of their work. All window displays with paintings will be around the theme, *Key Your Room to a Painting*. Two important features are radio broadcasts; Governor Sprague is to speak over KGW on *Government and Art*, and Rex Putnam, Superintendent of Public Instruction for Oregon, will speak over KOIN on *Art in the Public Schools*. These two talks will follow proclamations of the Governor and mayors, and will officially open American Art Week in Oregon.

For the first time, various artists and art organizations are asking to be included in the program; previous to this they had to be urged, solicited and begged for assistance. Perhaps this change in attitude is due to Mrs. Hunter's eagerness to help artists, and to the

[Please turn to next page]

The Art Digest

## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

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*A national organization of American artists and art lovers, working  
impersonally for contemporary American art and artists.*

### An Object Lesson

The amazing accomplishments of the Topeka Art Guild are an object lesson to other art groups all across the country. When the beautiful new High School building was first built in Topeka, the Art Guild became sponsors for the gallery provided there, putting into it their already valuable collection of paintings. The gallery was laid out adjacent to the art rooms of the school, and was immediately beneficial to all the students in that they could not help but see the interesting and varied exhibits which were on display.

Then, in conjunction with the progressive management of the Kansas Free Fair, the Art Guild took over the new fire-proof art galleries at the Fair. Here, under their direction, has just been held one of the most notable exhibitions ever held anywhere in the Middle West. The Metropolitan Museum of Art of New York City was glad to loan them a large number of priceless canvases, and many other objects of art were on display, to say nothing of some 2,000 entries for competition. The National Vice-Chairman of the League, Albert T. Reid, was selected to act as judge, and he was amazed at the great strides which had been made in art in Kansas in the past decade.

What has been done in Topeka can be done almost anywhere else in the country. It is not always possible, however, to assemble such an organization as Topeka has, or to find a secretary and curator of the ability of Mrs. Wolfe.

### One More Word of Warning

Whether artists are more easily taken in than any other group or not, the fact remains that almost any faker can come along and swindle a number of them out of anything from five dollars up for alleged exhibitions, galleries, or personal representation. The last one to turn up is of the five dollar variety, and apparently he has collected a considerable number of five-dollar bills from among our easier marks.

Be on your guard for this fellow, or for any other scheme as far as that goes, and stall, until you can get in touch with our secretary or some of our committee members. A five-cent telephone call may save you the five dollars.

In answer to an invitation to attend the American Art Day luncheon at the New York World's Fair on October 4th, Miss Helen E. Cleaves, Director of Manual Arts of the School Committee of the City of Boston, has written to the League's secretary as follows:

"I wish to express my appreciation of the leadership offered by the League. It lends dignity and meaning to our celebration of Art Week in Boston, which we have observed every spring since 1932, when it was inaugurated by the Boston Chamber of Commerce. Last year when the Chamber withdrew its sponsorship we changed the date to coincide with the National Art Week. This is also Na-

tional Education Week, so we are doubly busy during the first week of November.

"Yours for all art interests in America as opposed to the destructive forces which are working abroad,"

(Signed) HELEN E. CLEAVES.

### Oregon Presents Its Plans

[Continued from page 32]

fact that the people at the head of Art Week observance are also heads of the A.A.P.L. in the state, so that the public has learned where to find the sponsors of this art movement. An A.A.P.L. exhibition will be held this year from Oct. 30 to Nov. 11, in the Olds, Wortman & King Department Store.

### New Jersey Notes

An interesting invitation has been received from Mrs. Edna Keree, Fine Arts Chairman of the Contemporary Club of Newark, for an art carnival to be held in the Contemporary Club Rooms during American Art Week. Two performances will be given.

Mrs. William Wemple, New Jersey State Chairman, has called our attention to the fact that the book *Art and Artists of New Jersey* by Lolita Flockhart, was not mentioned when *Iowa Artists of the First Hundred Years* was reviewed. This omission, of course, was not intentional. The New Jersey book has been mentioned so many times on this page that it hardly seemed necessary to speak of it again—we all know how fine it is.

Miss Clara Stroud, of Point Pleasant, writes to tell us of the formation of the Manasquan River Group, made up of artists who live, or spend their summers, near the Manasquan River, in the towns of Manasquan, Point Pleasant, Herbertsville, Allenwood and Brielle. The Group's primary purpose is to contribute to and participate in American Art Week. They have neither president nor dues; meetings are held in the members' studios, and local newspapers are used for the information of members of the Group and the general public. Those attending the first meeting were: Miss Clara Stroud (Chairman for 1939), Mrs. Ida Wells Stroud, Mrs. Ruth V. Geiser, Elizabeth Belting, Edgar Pearce, Paolo D'Anna, Richard Trippe, Pamela Bianco, Polly Strong, Marie Vogel, Ruth Carrigan and Mrs. Mildred Simmons.

### Serge Gets Two Years

Serge Bogouslavsky, the Russian art student who took the famed Watteau *L'Indifferent* from the Louvre last summer, supposedly to correct inept restoring by museum officials, has entered one of France's prisons, where he will remain for two years as guest of the State. At his trial, the prosecution contended that Bogouslavsky's restoration story was "a pretty fabrication" concocted only after the young Russian had found it impossible to dispose of the panel. Jean Gabriel Goulinat, Louvre expert, testified that Bogouslavsky's "restoration" had damaged the picture.

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## Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

### Baltimore, Md.

42nd ANNUAL EXHIBITION OF THE BALTIMORE WATERCOLOR CLUB, Nov. 1-30, at the Baltimore Museum, Wyman Park, Baltimore, Md. Entry fee: \$1.00. Media: watercolor and black-and-white. Prizes. Jury. Last days for receiving entries and blanks: Oct. 18-21. For blanks and information address: Anne Chand-lee, Secretary, 4715 Roland Ave., Baltimore.

### Chicago, Ill.

THIRD ANNUAL EXHIBITION OF MINIATURE PRINTS, Nov. 1-30, sponsored by Chicago Society of Etchers. All metal plate media (3" x 5" or less). No fee. No jury. Open to all members of the Society. Last date for receiving entries: Oct. 20. For information write: James Swann, Sec., 238 E. Erie St., Chicago, Ill.

### Kansas City, Mo.

ANNUAL SWEEPSTAKE SHOW, Nov. 5-27, at the Kansas City Art Institute, Kansas City, Mo. Open to artists who live in, or within 150 miles of, Kansas City. Media: oil, watercolor, drawing, prints, and sculpture. Fee, \$1. Jury of award. Cash prizes. Last date for receiving entry cards and exhibits: Nov. 1. For further information address: Kansas City Art Institute, 4415 Warwick Blvd., Kansas City, Mo.

### Montgomery, Ala.

TENTH ANNUAL JURY EXHIBITION, Nov. 5 to Dec. 3, at the Montgomery Museum of Fine Arts. All media. Only members of Alabama Art League eligible. Last date for receiving entry cards: Oct. 27. Last date for receiving exhibits: Oct. 28. For information write the Museum at High and Lawrence Streets, Montgomery, Ala.

### New York, N. Y.

NINTH ANNUAL AUTUMN EXHIBITION, Nov. 29 to Dec. 23, at the Academy of Allied Arts, 349 W. 86th St., New York City. Open to all artists. No jury. No awards. Fee: from \$2, depending on size. Last date for receiving entry cards: Nov. 15. Last date for receiving exhibits: Nov. 20. For information write: Leo Nadon, Director, Academy of Allied Arts, 349 W. 86th St., New York City.

### New York, N. Y.

TWENTY-SIXTH ANNUAL EXHIBITION OF THE ALLIED ARTISTS OF AMERICA, November 11-26, at the Fine Arts Gallery, New York City. Open to all artists. Media: oil, watercolor, mural designs and sculpture. Entry fee. Jury of Selection and prizes. Prospectus to be mailed in October. For information address the Secretary, Howard Spencer, 140 West 57th St., New York City.

### Oklahoma City, Okla.

FIRST ANNUAL EXHIBITION OF LITHOGRAPHY, Dec. 3-31, at the Municipal Auditorium Federal Art Center. Open to all artists. Black and white lithographs only. Purchase prize of \$50. Last date for receipt of entry cards: Nov. 15; last date for receipt of exhibits: Nov. 25. For further information write: Nan Sheets, Municipal Auditorium, Federal Art Center, Oklahoma City, Okla.

### STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912

Of The Art Digest, published semi-monthly October to June; monthly, June, July, August, September, at New York, N. Y., for October 1, 1939, State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Peyton Boswell, who, having been duly sworn according to law, deposes and says that he is Editor of The Art Digest, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher, The Art Digest, Inc., 116 E. 59th St., New York, N. Y.; Editor, Peyton Boswell, 116 E. 59th St., New York, N. Y.; Managing Editor, none; Business Manager, Joseph Luyber, 116 E. 59th St., New York, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Art Digest, Inc., 116 E. 59th St., New York, N. Y.; Peyton Boswell, 116 E. 59th St.,

### Omaha, Neb.

SIX STATES EXHIBITION, Dec. 3-Jan. 1, at the Society of Liberal Arts, Joslyn Memorial, Omaha, Neb. Open to residents of Nebraska, Iowa, Kansas, Colorado, South Dakota, and Missouri. Media: oil, watercolor, prints, drawings, pottery and small sculpture. No fee. Multiple jury system. Awards: one-man show at the Joslyn Memorial. Last day for return of entry cards and arrival of exhibits: Nov. 10. For information address: Society of Liberal Arts, Joslyn Memorial, Neb.

### Philadelphia, Pa.

SEVENTEENTH ANNUAL EXHIBITION OF AMERICAN PRINTS, Dec. 12-31, at the Philadelphia Art Alliance. Jury. All print media. Last date for receiving submissions: Nov. 29. For information and blanks write: Philadelphia Art Alliance, 251 S. 18th St., Philadelphia, Pa.

### Springfield, Mass.

TWENTY-FIRST ANNUAL MEMBERS' EXHIBITION, Jan. 27 to Feb. 18, at the Smith Art Gallery, Springfield, Mass. All media. Cash prizes. Open only to members of the Springfield Art League (membership, however, is invited). Last date for receiving exhibits: Jan. 24. For information address: Louise M. Lochridge, Secretary of Smith Art Gallery, State St., Springfield, Mass.

### Washington, D. C.

FIFTH ANNUAL METROPOLITAN STATE ART CONTEST, Nov. 8 to 29 at the National Collection of Fine Arts, Smithsonian Institution. Open to all artists living within 20 miles of Washington. All media. Fee \$1. Cash awards. Jury. Last date for receiving exhibits: Nov. 1. For information write: Mrs. M. C. Trowbridge, 11 Aspen St., Chevy Chase, Md.

### Youngstown, Ohio

FIFTH ANNUAL NEW YEAR SHOW, Jan. 1-28, at the Butler Art Institute, Youngstown, Ohio. Open to past and present residents of Ohio, Pa., and W. Va. Jury of selection. Cash prizes. Media: oil & watercolor. Last date for entry blanks and entries: Dec. 10. For information write: Mrs. E. E. Baldwin, 807 Union National Bank Building, Youngstown, Ohio.

## Lecture by M. A. Rasco

"I Dare Speak of Art" is the title of a lecture which M. A. Rasco, artist and teacher, will give at the Contemporary Art Gallery, New York, the evening of Oct. 16 at 8:30. When a modern painting is good, maintains Mr. Rasco, it is good for the same reasons that a Botticelli or a Cézanne is good. There are no ingredients in any painting, modern or otherwise, he says, that were not present from the beginning of the two-dimensional surface picture. An open forum will follow the lecture.

Mr. Rasco, born in Budapest in 1883, obtained his training in Munich, Dresden, Paris and Rome. He has painted three presidents of the United States—Wilson, Harding and Coolidge—and numerous social and art celebrities here and abroad. He has been a resident of the United States for several years.

New York, N. Y.: Joseph Luyber, 116 E. 59th St., New York, N. Y.; Lynn Brough, Hagerstown, Md.; Helen Boswell, 116 E. 59th St., New York, N. Y.; Marcia B. Hopkins, 116 E. 59th St., New York, N. Y.; Mrs. H. S. Ciolkowski, 26 rue Jacob, Paris, France.

3. That the known stockholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

PEYTON BOSWELL, Editor.

Sworn to and subscribed before me this 7th day of October, 1939.

L. M. CAGNEY.

Notary Public,  
County of Westchester,  
N. Y. Co. Clk. No. 6, Reg. No. OC 178  
(My commission expires March 30, 1940.)

## Putnam Memorial

CELEBRATING the second anniversary of the Brooklyn Museum's Print Room is the "Putnam Memorial Print Exhibition," an extensive show that is a cross section of the institution's collections of graphic art. On view through Oct. 30, the show is built around a group of Rembrandt etchings given to the museum by Mrs. William A. Putnam, who also provided for the establishment of the Print Room.

The Rembrandt impressions trace the flowering of the medium to its full maturity in 17th century Holland. Emerging from the shadow of the master are works by lesser contemporaries, plates that carry the medium into the period of the Italian and Spanish Baroque masters, men like Ribera, Tiepolo and Canaletto. These, along with Goya, lead into the 19th century impressionists and the 20th century modernists.

The sharp sighted, penetrating satirist Honoré Daumier is represented in the collection by early and late lithographs and wood engravings. Examples of prints that have been labeled "degenerate" by contemporary German politicians are also in this show, rounding out its international character.

Supplementing the prints is a small, choice display of modern drawings including Van Gogh's highly finished study for *Cypresses*, a Cézanne landscape and *Head of a Boy* by Picasso.

## Springfield's 21st

Coming of age with its 21st annual members' exhibition, the Springfield Art League has planned a comprehensive show of work by members, in all media. Opening on Jan. 27 and running through Feb. 18, the exhibition is featuring prizes totalling \$300. Prospective exhibitors who are not members are invited to associate themselves with the League. The 21st annual will be held in the Smith Art Gallery, Springfield, Mass.

## Memorial to Lathrop

A memorial exhibition of work by the late William Langston Lathrop will be held at the Moore Institute, Philadelphia, from Oct. 18 to Nov. 3. The show will be sent to New York for exhibition in November. Lathrop, a noted National Academician, lost his life last year during the Eastern seaboard hurricane.

## CLASSIFIED ADVERTISEMENTS

The rate for Classified Advertising is 10c per word, per insertion; minimum charge \$1.50. Terms: cash with order. Each word, initial and whole number is counted as one word.

PICTURE FRAMES in raw wood. Ask for free new catalogue, including instruction pamphlet for doing own finishing, with low price for materials used. Braxton Art Company, 353 E. 58, New York.

WILL RENT very reasonably Fifty-seventh Street Art Gallery. Completely equipped exhibition room, intimate gallery. Stock and work rooms, office. For particulars write Box NH, The Art Digest.

ARTISTS' MATERIALS at cut prices. Orders filled promptly. Send for catalogue. Excel Artists' Materials, Inc., 133 East 58th St., New York City.

NOW IN PROGRESS—Summer Sale. Write for circular of artist materials. Fredrix, 140 Sullivan St., New York.

ARTISTS' CANVAS—Cotton and linen, at cut rate prices. Samples and prices furnished upon request. New York Central Supply Co., 62 Third Ave., New York City.

INFORMATION in regard to the present location of "The Wise and Foolish Virgins" by Piloty would be appreciated. The Nebraska Art Association, 2475 Lake St., Lincoln, Nebraska.



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